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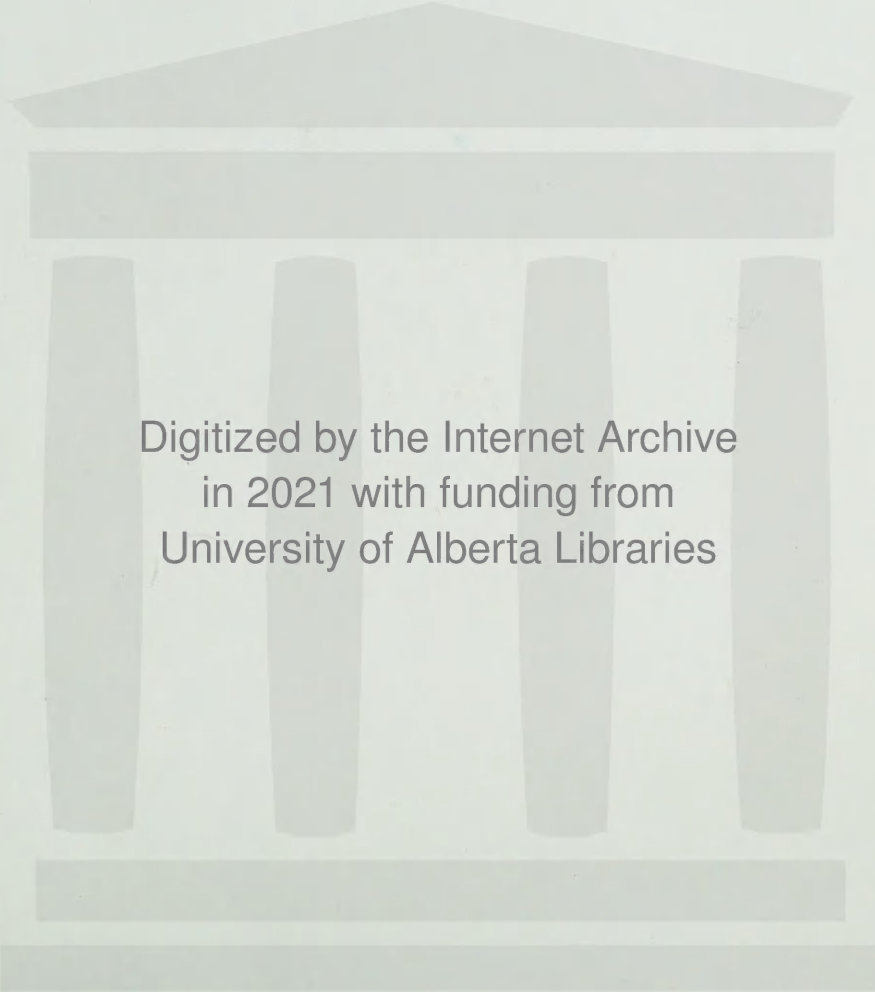


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Teacher's Guidebook for

**starting  
points in  
reading**

**a**

SECOND BOOK

by **Heather Hooper**  
**Dianne Dalton**

With notes on

**General Editor**  
**Bill Moore**

**starting  
points**  
in  
language  
**a**

**GINN AND COMPANY**  
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## Starting Points—Basic Assumptions

The *Starting Points in Reading* and the *Starting Points in Language Series* are designed for children in the upper elementary school grades. Each series is complete in itself and can be adopted independently of the other. Used together, the series combine to provide a completely integrated language arts program.

While there is as yet no one theory that explains how learning takes place, research in the past few years has proved that one can make certain assumptions about (1) the ways in which children develop language ability and learn to read, (2) the relationship that exists between language and reading, and (3) the conditions under which learning more easily takes place.

In planning the content, the organization, and the teaching-learning strategies in *Starting Points*, the authors have kept the following assumptions very much in mind:

- that a child thinks only to the extent that he can use language and that language is the tool that enables him to relate new experiences to what he already knows, to come to conclusions about the new experiences, and to modify and extend his understandings in the light of the new experiences; in short, it is language that allows the child to make sense of the world around him
- that the child who comes to school has already through concrete experiences and real-life situations acquired the ability to use language, and that the school as far as is possible should provide the same kind of learning environment
- that any definition of reading must recognize that reading begins with graphic symbols but that the process of reading is not only the decoding of the symbol but the reconstruction of meaning—meaning that is not in the print but in the mind of the reader
- that to read with meaning the child not only applies word study skills—"What is this word?" "Does this word sound right?"—but must also apply reasoning skills—"Does this sentence make sense?" "What do I already know about this topic?" "Could this statement be true?"
- that critical reading is an integral part of the reading process rather than a more sophisticated skill to be taught at a higher grade level
- that in reading critically the child applies to the task the facts and ideas he already possesses and that the more "input" he can bring to the understanding of meaning, the easier the reading process will be
- that the child's input is the result of his sensory experiences—what he has observed, touched, experimented with, listened to, reacted emotionally to—and the result of his language experiences—what he has thought about and talked about; and that a language arts program must use and extend the child's experiential background
- that reading is done for a purpose and that the "output," the response to what is read, whether it be discussion, drama, writing, research, or more reading, is not enrichment but an integral part of the reading process
- that there is no division between the input to the reading process and the output of the reading process; and that the major elements of language communication—listening, speaking, writing, and reading—are interdependent functions and should be developed simultaneously
- that the understandings a child brings to the reading process and takes from it are not restricted by subject areas and that language arts learning is interdisciplinary in scope

- that a language arts program, because it concerns itself so closely with a child's thinking, must assume some responsibility for the quality of that thinking and should provide opportunities for the child to determine and clarify his personal attitudes and values
- that a child's learning proceeds from the concrete experience to the abstract concept, from the personal to the impersonal, and that the affective, or emotional, response is as relevant to learning as the cognitive, or intellectual, response
- that children's needs, abilities, and interests differ, and that there can be no one "system" but only a system that provides alternative learning experiences and is based on a broad range of teaching-learning strategies

## Starting Points—Organization

The materials in *Starting Points* are organized as follows:

### **Level A**

*Starting Points in Reading A, First Book*  
*Starting Points in Reading A, Second Book*

*Starting Points in Language A*

*Guidebook for Starting Points in Reading A, First Book*  
*Guidebook for Starting Points in Reading A, Second Book*

### **Level B**

*Starting Points in Reading B, First Book*  
*Starting Points in Reading B, Second Book*

*Starting Points in Language B*

*Guidebook for Starting Points in Reading B, First Book*  
*Guidebook for Starting Points in Reading B, Second Book*

### **Level C**

*Starting Points in Reading C, First Book*  
*Starting Points in Reading C, Second Book*

*Starting Points in Language C*

*Guidebook for Starting Points in Reading C, First Book*  
*Guidebook for Starting Points in Reading C, Second Book*

# Starting Points—A Thematic Organization

The *Starting Points in Reading Series* is a developmental reading program that enables children to reinforce and extend the phonetic and structural analysis skills, the spelling skills, the comprehension skills, and the literary skills they have acquired in the primary grades, and to learn the increasingly important study and research skills needed in the upper elementary grades.

In the *Starting Points in Language Series* children practice communication skills in talking, acting, and writing in a functional setting, and learn about the nature and history of language.

## Integration by Themes

The integration of *Starting Points in Reading* and *Starting Points in Language* to create a total language arts program has been achieved by the use of themes, that is, broad units of materials related to central topics. For example, each of *Starting Points in Reading A, First Book*, and *Starting Points in Reading A, Second Book* contains seven themes. The corresponding *Starting Points in Language A* contains the fourteen themes found in the two reading texts. The contents of the reading and language texts for Levels B and C of *Starting Points* are similarly organized.

## Content of Themes

In *Starting Points in Reading*, the thematic units contain a variety of reading materials—fictional stories, nonfiction articles, poems, newspaper clippings, directions for making things, cartoons and photographs. For example, “I’m the King of the Castle,” the first theme in *Starting Points in Reading A, First Book*, is concerned with games and leisure-time activities and includes a traditional skipping chant, a story about a small boy who earns the right to declare “I’m the King of the Castle,” a reproduction of the famous painting “Children’s Games” by Pieter Brueghel, poems about imaginary games, two informational pieces about games our ancestors played and the kinds of toys they owned, a contemporary story about some city children and their struggle to keep their only play area—a pile of dirt, and recipes for the “game” of cooking.

The same theme in *Starting Points in Language A* complements the reading selections in *Starting Points in Reading A, First Book* by encouraging children to explore their own knowledge and ideas about chants, games, and toys. The talking, acting, and writing activities include appreciating rhyme in chants, comparing information about the ways games are played, using the encyclopedia to find answers to questions, interviewing older persons about games played in the past, reporting findings to the class, acting out conflicts in games to learn why rules are important, determining ways of resolving conflicts, describing games clearly enough to be understood by others, writing imaginary stories about games, making up games.

## Choice of Themes

Several criteria were used in selecting themes for each level of the *Starting Points* program. First, a theme had to be of interest to most children at these age levels. Second, the theme had to provide a functional framework for the teaching and learning of the language arts skills needed at the upper elementary school grades. A third consideration was the range of themes at each level. Language arts has a content of its own and therefore each level contains themes about language and literature. Reading and language skills are necessary for learning in all subject areas, and for this reason each level includes themes that might be classified as social studies or science. In order to use and build on the child’s outside-of-school experiences, each level contains themes about sports, art, or leisure-time activities. And because the language arts skills are so closely related to personal growth and development, there is at each level one theme that encourages children to think about human relationships and values.

The chart “Themes in *Starting Points in Reading* and *Starting Points in Language*” lists by subject area the themes for each level. It should be noted, however, that each theme has been classified on the basis of its major emphasis; obviously many themes will relate to several subject areas.



## Themes in Starting Points in Reading and Starting Points in Language

	<b>Level A</b>	<b>Level B</b>	<b>Level C</b>
<i>Language</i>	Starting Points Do You Get the Message?	In Hot Water	What's in a Word?
<i>Literature</i>	What's on Your Bookshelf?	Things that Go Boomp in the Night Zeus Is Hurling His Thunderbolt	What Might Happen If . . .
<i>Human Values</i>	Who Am I?	What is a Hero?	Dear Puzzled
<i>Art Sensory Perception</i>	How Do You Know Your Soup is Hot? Does the Kennel Fit the Dog?	String-a-Line	A Curve, a Twist, and a Bend
<i>Science</i>	Spiders are Different His Brain Weighed Just One Pound Snakes Alive! Dig in the Sand and Look at What Comes Up	It's a Dog's Life Stop, I Can't Bear It! Every Time I Climb a Tree	The Unexplained Horses Are . . . No Animal Dies of Old Age
<i>Social Studies</i>	I'm The King of the Castle The World Is . . . The House That Suits You May Not Suit Me	Below 32° Knights and Dragons Tell Us a Story What's Special About Today?	If Once You Have Slept on An Island Highways and Byways I Dig! Mon Pays
<i>Other</i>	Good-bye Until Next Fall	It's a Mystery to Me If You Don't Watch Out . . .	Take me out to the Ball Game Eat, Eat, Eat! But Everyone's Wearing It!

## Advantages of Themes

A thematically organized language arts program has many advantages for the modern classroom. The use of themes:

- provides “freedom within structure” and is a practical and workable arrangement for the teacher who wants children to learn the basic skills of communication and at the same time have sufficient opportunity for creative expression
- enables the teacher to make the decision about which parts of the program will be used with one group, with small groups, and with individuals
- allows children to pursue their own interests by questioning, hypothesizing, experimenting, testing, and researching within an overall framework determined by the teacher
- makes it possible for all children of all abilities to participate in the same unit of work by providing reading materials of varying lengths and difficulty and a broad choice of suggested activities
- allows children to start with concrete personal experiences and proceed to impersonal analysis, and encourages affective and cognitive responses by presenting a variety of stimulus materials
- increases the opportunities for critical thinking and reduces the possibility of faulty or biased concept formation by including a number of viewpoints and opinions about a topic
- reduces learning problems by giving children a longer period of time in which to build up information and vocabulary about one topic
- enables children to learn the mechanical skills of communication in a meaningful context rather than in isolation

## Starting Points in Reading—Teaching-Learning Strategies

### Readability of pupil's selections

In order that *Starting Points in Reading A, Second Book* may meet the needs of as many children in the classroom as possible, a deliberate effort has been made to include within each theme reading materials at various levels of reading difficulty. Based on the Dale Chall Formula and the Fry Readability Graph, the reading levels in this text range from 3.5 to 5.5.

For the convenience of teachers, information on the relative difficulty of the prose selections in each theme has been included in the Lesson Plans Sections of this guidebook. However, it should be noted that these readability formulas are based on word difficulty and sentence length. They do not evaluate the content of the reading material — whether it describes concrete experiences or abstract ideas; they do not distinguish between an informal writing style and a formal writing style; they do not measure the extent to which new ideas and new vocabulary are defined in context. In assessing the suitability of selections for particular children, the teacher will want to consider these factors as well as the experiential background the child brings to the reading task.

## Learning Objectives

The learning objectives for each theme in *Starting Points in Reading A, Second Book* are shown at the beginning of each Lesson Plans Section in this guidebook. The skills are listed in these categories: Comprehension — Literal, Critical, and Creative; Locating and Organizing Information; Literary Appreciation; Word Analysis, Dictionary Usage; Spelling.

This chart will enable the teacher to see the distribution of skills in each theme and to establish her own objectives on a unit basis. In setting objectives for the complete *Starting Points in Reading A, Second Book* program, the complete indexes at the back of this guidebook may be used.

The skills listed are those that children at this age level might reasonably be expected to have mastered in the primary grades or to master while using this text. Not all children will need all the skills shown as learning objectives.

In the Word-Study Skills Section of this guidebook, new skills and a first review of important skills have been labelled *All*, meaning that all children should do them. Practice exercises have been labelled *Individual*, indicating that only those who need them should do them. A similar distinction can be made in the other skill areas depending on the child's previous learning.

A chart showing the learning objectives for *Starting Points in Language A* has also been included at the beginning of each Lesson Plans Section. These skills are listed in the following categories: Talking; Moving—Acting; Valuing; Writing; Literary Appreciation; Language Study—Vocabulary Development; Locating and Organizing Information.

### Integration with Starting Points in Language

At the beginning of each Lesson Plans Section, suggestions have been made for the integration of *Starting Points in Reading* and *Starting Points in Language*. The sequence outlined provides for a logical development of concepts, but the teacher may well find that an alternative arrangement better reflects her children's particular interests.

### Lesson Plans

Each Lesson Plans Section opens with an overview of the theme and a suggested introduction to the theme. An overview of the corresponding theme in *Starting Points in Language* is also included.

Lesson Plans for each selection in *Starting Points in Reading A, Second Book* have been developed under the headings, *Starting Points*, *Delving Into the Story*, and *Exploring Farther Afield*. These lesson plans are not meant to be followed slavishly but are merely a guide to the teacher in planning her program. It is important, however, to reserve ample time for the Introduction to the Theme and to the Starting Points stages of each reading selection. If, as has been said earlier, the child reads with understanding in proportion to the input he brings to the task, then he must be given sufficient opportunity to talk about the topic he is going to read about, to compare his ideas, to share information, to decide what questions he would like answered — in summary, to set his own purposes for reading.

It is at these stages too that the teacher will want to take the opportunity to plan her teaching-learning strategies. At the Introduction to the Theme stage, she should assess her children's knowledge about the thematic topic. Depending upon their interest and abilities, she should then decide (a) whether all children will read all selections or whether certain selections will be read by some children and not others, (b) whether to form special reading groups, (c) what instruction and practice in comprehension and word-study skills are needed, and (d) what related language activities would be of most value.

At the Introduction to the Theme and the Starting Points stages, the teacher will depend upon the children's experiential background — decide whether to precede the reading of a selection with a concrete experience, an oral discussion, a research project, or other activity that will extend the child's input by giving him content information, ideas, or vocabulary related to the theme.

## Comprehension, Study, and Research Skills

In the upper elementary grades, the child is required to read with increased independence. To do so, he must not only bring his personal experience to the material he reads but he must also respond to what he reads by evaluating what he has learned and applying it to other situations. If he is to derive maximum value from this reading process, he must be able to:

- read *literally*, that is, to read accurately
- read *critically*, that is, to interpret what he reads
- read *creatively*, that is, to evaluate and apply what he reads

The child at this age level must also be capable of more independent study and research in the content areas. If he is to do this efficiently, he must be able to:

- locate* and *select* information relevant to his purpose
- organize* and *present* information in an appropriate form

The Lesson Plans Sections of this guidebook have been designed to present these skills to the children and provide sufficient practice in applying them. A brief summary of these skills is given below. For a comprehensive survey, see the Index of Comprehension, Study, and Research Skills.

*Literal reading* — to develop this basic skill, exercises are provided in noting and recalling details; recognizing the main idea; determining the sequence of events; reading to answer factual questions or follow directions; detecting causal relationships.

*Critical reading* — to develop the skill of interpretation, exercises are provided in classifying words, phrases, and ideas; discriminating between true and false; fact and superstition, possible and impossible; comparing characters, ideas, moods, versions of a story.

*Creative reading* — to develop the skill of evaluation and application, exercises are provided in drawing inferences; making judgments; expressing opinions; predicting outcomes; solving problems; interpreting emotions; recognizing concepts and applying them to real-life situations; expressing ideas through creative expression.

*Locating Information* — to teach the skill of finding information, exercises are provided in skimming to find specific and general items, to find main ideas, to find supporting details; using the encyclopedia and other reference books; using maps and diagrams and pictures.

*Organizing Information* — to teach the skill of organizing information, instruction is given in taking notes and organizing them in outlines, in timelines, in charts, in lists under headings, and on index cards.

*Presenting Information* — to teach the skills of presenting information, children are encouraged to draw maps; make class booklets; create dioramas and murals; give oral and written reports.

## Literary Appreciation Skills

A child's literary appreciation should develop simultaneously with his reading ability. With this objective in mind, it is suggested that much of the poetry be read to the children as they listen for descriptive words, for word pictures, for moods, for rhyme and rhythm, for similes and metaphors. Simple plot, subplots, and characterization are presented, and every opportunity is taken to develop an understanding of author's style and technique. For a comprehensive survey of skills, see the Index of Literary Appreciation Skills.



## Word-Study Skills

The program offers a comprehensive presentation of dictionary skills, phonetic and structural analysis skills, and spelling skills. Some of the highlights of the program are given below. For a complete survey, see the Index of Word-Study Skills.

*Diagnostic tests* — it is presumed that most children will have received a thorough grounding in phonetic and structural analysis skills and in syllabication skills. However, to make certain that these skills have been absorbed, four diagnostic tests have been provided on pages 242-246 of the Teacher's Guidebook for *Starting Points in Reading A, First Book*. If these tests reveal weaknesses, exercises are provided to strengthen auditory and visual recognition of vowel and consonant elements. The recognition, meaning, and use of prefixes and suffixes, and the rules of syllabication are reviewed during the course of the skills program in this guidebook.

*Dictionary skills* — at this level children begin a course in the use of the dictionary. Alphabetization is reviewed in preparation for dictionary work. The use of entry words, guide words, and the pronunciation key is explained and reinforced. The diacritical marks for long and short vowels, for *ā* as in *care*, for *ä* as in *far*, and for *ô* as in *horse* are reinforced, and children are introduced to the diacritical marks for *ë* as in *term*, *û* as in *put*, *ü* as in *rule*, *ou* as in *out*, and *oi* as in *voice*. Abundant practice is given in recognizing dictionary respellings, selecting appropriate word meanings, and using the dictionary to check or find spellings, pronunciation and meaning of words.

*Phonetic and Structural Analysis skills* — the recognition of consonant and vowel elements in word syllables is reviewed. Prefixes *un*, *dis*, and *re* and syllabic units *de*, *be*, *ex*, and *con* are reviewed, and prefixes *mis*, *im*, and *in* are introduced. Suffixes *s*, *es*, *ed*, *ing*, *er*, *est*, *ful*, *less*, *ness*, *ly*, *y*, *en*, *ish*, *tion*, *able*, *like*, *or*, and *ward* are reviewed, and suffixes *ist*, *sion*, and *ment* are introduced.

*Syllabication and accent* — the nine basic rules of syllabication are reviewed and the recognition of accent and placement of the accent mark is developed and reinforced. The uses of two accents in compound words, of light and heavy accents, and of the shifting accent are introduced.

*Spelling* — during the study of phonetic and structural analysis and syllabication, the child has learned many things that help him to recognize and attack new words in his reading. These same skills can help him in his spelling. As each aspect of the word analysis skills program is presented and reviewed, the child is shown how these skills can be applied to spelling. Exceptions are pointed out and memory is aided by the building of spelling groups. In addition to these spelling aids, a number of words that do not follow rules are selected from each story and learned as special spelling words. These words are analyzed, their particular spelling difficulties pointed out, and the words are entered into individual spelling notebooks for reference purposes.

*Word recognition* — children are encouraged to attack new words and understand word meanings by exercises in the use of context clues; matching words and definitions; multiple meanings; and using the dictionary to find word meanings.

*Extending and enriching vocabulary* — vocabulary is extended by exercises in recognizing antonyms, synonyms, homonyms; noting and using descriptive words; classifying words and phrases.





HIS BRAIN WEIGHED JUST ONE POUND



# STARTING POINTS

## Learning Objectives in "His

Selection	Comprehension Literal — Critical Creative	Locating and Organizing Information
<p>When Dinosaurs Ruled the Earth poem Page 9</p> <p>The Mellops Go Spelunking Pages 11-13</p> <p>The Royal Ontario Museum Pages 14-18</p> <p>Buried Clues Pages 29-33</p> <p>The Vallys of The Kings Pages 34-38</p> <p>Ancient History poem Page 49</p> <p>Unit Review</p>	<p>Understanding the theme Inferring the author's meaning</p> <p>Evaluating a story Recalling story events Making judgments Evaluating ideas</p> <p>Giving main idea of a paragraph in summary sentences Noting details Interpreting pictures</p> <p>Understanding the title Conjecturing, drawing upon outside information Drawing inferences Reading a picture Inferring character traits Making judgments and drawing conclusions Matching cause-and-effect relationships Evaluating statements</p> <p>Drawing inferences Forming opinions Noting details Evaluating a story Noting how additional information may change opinions Noting character traits Evaluating headlines Reading pictures</p> <p>Understanding the theme Relating pictures and text Drawing inferences</p> <p>Recalling selections Forming judgments; evaluating</p>	<p>Learning about dinosaurs and other prehistoric animals Organizing information on a chart Organizing information in a diorama</p> <p>Finding out about other sciences Learning about caves and cavemen Drawing a map Arranging events in sequence</p> <p>Drawing an archaeological map Finding information in pictures Making notes Finding information in an encyclopedia Finding out about topics mentioned in text Outlining Organizing information in chart form Making a time line</p> <p>Locating places on a map Taking notes Makin an outline Using reference books</p> <p>Map work Reading for information Deriving information from pictures Organizing information in chart form Classifying events according to time Adding to a time line</p> <p>Organizing events in sequential order</p>

# IN READING

## Brain Weighed Just One Pound"

	Literary Appreciation	Word Analysis Dictionary Usage	Spelling	
	<p>Noting author's style Understanding author's purpose</p>	<p>Dictionary symbols for sounds of <i>a</i></p> <p>Syllabication of compound words Accent in compound words</p>	<p>Reviewing various spellings for sounds of <i>a</i> Special spelling words Building spelling groups</p> <p>Spelling compound words Special spelling words Building spelling groups</p>	
	<p>Appreciating author's style Noting how author creates mood Noting how author creates suspense Noting how an author conveys feelings</p>	<p>Syllabication and accent review</p> <p>Reviewing suffixes <i>er, or</i> Introducing suffix <i>ist</i> Using dictionary illustrations</p>	<p>Using syllabication aids to spelling Changing <i>y</i> to <i>i</i> before certain endings Special spelling words Building spelling groups</p> <p>Spelling words with suffixes <i>er, or, ist</i> Special spelling words Building spelling groups</p>	
	<p>Noting author's purpose Appreciating poetry as a vehicle for humor Developing increased sensitivity to mood Comparing moods in poems</p>	<p>Reorganizing dictionary respellings</p>	<p>Spelling test</p>	
		3		

# STARTING POINTS

## Learning Objectives in "His Brain"

	Pages	Talking	Moving-Acting	Valuing	
	Page 113	Predicting reactions to situation Supporting opinions about suitability of phrases Imagining another's point of view	Acting out imaginary situation as a prelude to writing Acting to show certain feelings and actions as a prelude to writing	Appreciating motivation for human behavior	
	Pages 114-115	Relating a personal experience Comparing personal reaction with that of a story character	Demonstrating specific behavior		
	Page 116		Miming to show understanding of specific movements and behaviors of dinosaurs		
	Page 117				
	Page 118	Discussing differences between a news report and a fictional story			
	Page 119				
	Page 120-121				
	Page 122	Discussing function of qualifying phrases Raising questions about topic			
	Page 123	Giving an oral report Raising questions about topic			
	Pages 124-125	Giving reasons to persuade	Acting out conversation between fictional characters		

# IN LANGUAGE

## Weighed Just One Pound"

	Writing	Literary Appreciation	Language Study Vocabulary Development	Locating and Organizing Information	
	Writing a story about an imagined situation	Understanding reasons for a character's behavior Comparing behavior of story character with personal behavior	Discussing appropriateness of descriptive phrases Choosing other descriptive words	Describing story events in sequence	
	Making up headlines Writing newspaper articles	Appreciating a humorous poem Understanding author's purpose and attitude	Finding word pictures illustrating author's attitude	Listing the 5 W's of newspaper writing Examining function of a headline	
	Writing limericks	Reading limericks	Extending dinosaur vocabulary Defining meaning of words	Describing organization of collection	
	Completing sentences Making comparisons		Understanding meaning of qualifying words Completing similes Using comparison words	Making a picture chart Using a bibliography	
	Writing an outline			Using file cards for outlining information Preparing an outline	
	Making signs for specific purposes		Using attention-getting words	Planning making of models Using reference books Planning to display models	



## Overview of Theme in Starting Points in Reading

*In all his mighty body  
His brain weighed just one pound.*

*Dorothy Aldis*

How fortunate for us! For if his brain had matched his body, the dinosaur might still be the dominant creature today, and our unit (had we been here to read it) would have begun and ended with the poem "When Dinosaurs Ruled the Earth." But the great reptiles disappeared, giving way to more intelligent mammals, and culminating in the most remarkable creature of all — man. The rest of the unit gives us glimpses of man's rise and the civilizations he built in ancient times, and reveals how we have learned of these achievements.

The first glimpse of man in earliest times comes in "The Mellops' Go Spelunking," an exciting and funny story of the experiences a family of pigs have when they go cave-exploring. In one part of the cave they come upon cave paintings made by cave-men thousands of years ago and some objects which were used in those far-off times. Being pigs, the Mellops' apparently do not appreciate the value of their remarkable discovery; they are far more thrilled by finding a smugglers' den and capturing the gang of smugglers.

A visit to "The Royal Ontario Museum" shows us displays of objects from all parts of the world and from all ages of history — dinosaur skeletons from the dawn of time, a very old grave in Iran, a tomb from ancient Egypt, models of magnificent early Greek architecture, sculpture from the days of the Roman Empire, bronze sculpture of India, armor from the Europe of the Middle Ages — and brings us almost up to the present with items from pioneer days in Canada. The Canadiana exhibits, in fact, impress upon us that the story of man does not end with today — that, hopefully, it will continue on until our modern era, too, is relegated to "once upon a time."

"Buried Clues" gives an account of how the treasures of times past have been discovered, and tells of the painstaking, patient, sometimes arduous work of the archaeologist in finding and unearthing objects from the past, and how he pieces together all the clues to add to our knowledge of ancient civilizations.

Any impression we get that the archaeologist's task is dull and plodding is quickly dispelled by "The Valley of the Kings," which describes Howard Carter's search for and final discovery of the tomb of King Tut-ankh-Amen. This story has all the excitement and suspense of a detective thriller, with a dash of mystery and the supernatural thrown in for good measure by "the curse of the Pharaohs" associated with it.

The unit ends on a light note with the poem "Ancient History," in which Arthur Guiterman lists a number of dire things he hopes happened to the ancients who began this whole business of civilization.

For specific learning objectives in this theme, see the chart on pages 2-3.

## Readability of Selections in Starting Points in Reading

Because of its subject matter, the theme "His Brain Weighed Just One Pound" is one of the most challenging units in the Level A program. The content has been chosen so that all children can participate in the development of the theme; however, it is suggested all children do not have to read all the selections. The first story, "The Mellops' Go Spelunking" is a light-hearted introduction to the subject of archaeology and will be particularly suitable for below-average students. Most students will find something of interest in the photo study about the Royal Ontario Museum. The article "Buried Clues" explains the work of an archaeologist and could be read by average students. The last selection, "The Valley of the Kings," is a longer selection and would be most suitable for above-average students.

## Overview of Theme in Starting Points in Language

The theme “His Brain Weighed Just One Pound” in *Starting Points in Reading* looks briefly at dinosaurs and then moves to a study of archaeology and to what is known about early man. In the same theme in *Starting Points in Language*, the emphasis remains on the dinosaur — as it is imagined in fiction and as it is known in fact. Short excerpts from the popular book *The Enormous Egg* and poems are the starting points for talking, acting, and writing activities that lead the students to appreciate the dinosaur’s appearance and habits. A newspaper article about the work of a paleontologist is the starting point for research activities that enable students to assess what questions about dinosaurs can be answered and what questions about dinosaurs cannot be answered at this time.

For specific learning objectives in this theme, see the chart on pages 4-5.

## Integration with Starting Points in Language

The language activities in “His Brain Weighed Just One Pound” in *Starting Points in Language* might be integrated in this suggested sequence:

### Starting Points in Language

1. Page 113 — the photograph of a dinosaur skeleton in the Royal Ontario Museum is the starting point for acting out and writing about imaginary situations
2. Pages 114-115 — the hatching of a dinosaur is described in an excerpt from *The Enormous Egg*
3. Pages 116-117 — acting activities and a poem are the starting point for making up word pictures
4. Page 118 — a dinosaur story leads to an analysis of news articles
5. Page 119 — dinosaur names are presented in limerick form

7. Pages 120-123 — the research activities deal with locating, assessing, and presenting information about dinosaurs

### Starting Points in Reading

6. The poem “When Dinosaurs Ruled the Earth” repeats some of the vocabulary from the limerick
8. The story “The Mellops’ Go Spelunking” introduces the archaeological theme
9. Further photographs from the Royal Ontario Museum show the range of objects that tell us about the past
10. How these objects are found and studied is described in the article “Buried Clues”
11. “The Valley of the Kings” tells about one specific archaeological find

## When Dinosaurs Ruled the Earth

This poem may serve as the starting point for a study which will increase the pupils' awareness of dinosaurs and the times in which they lived.

### Background Information

The *brontosaurus*, 70-80 feet in length and weighing many tons, was the largest creature ever to live on earth. Its huge, bulky body was supported by four sturdy legs. The creature had a long tail and a long, serpent-like neck, ending in a small head about two feet long. Its fragile teeth allowed it to eat only tender water plants. Its immense body required a great deal of food, and the brontosaurus spent most of its time in shallow lakes and swamps, feeding continuously on the plants which grew in abundance in the muddy bottoms.

Since the brontosaurus was so huge and clumsy, it was easy prey for flesh-eating dinosaurs. Its only defence was to move into deeper water where its enemies could not follow, but it was so slow-moving that the swifter flesh-eaters could often overtake it before it reached safe depths.

The *diplodocus* was of the same general type as the brontosaurus. It grew to be 90 feet in length, but it was not so bulky as its heavier relation. Otherwise, its appearance, food, habitat, and habits were the same.

The *trachodon* was a plant-eating dinosaur which walked erect on its hind legs. It, too, was huge — about 30-40 feet in length, with a potbellied body, very sturdy hind legs, small forelegs, webbed toes, a strong balancing tail, and a small head which flattened out to a broad horny mouth, much like a duck's bill, filled with 2000 tiny teeth. The trachodon spent its time in river mouths or along muddy shores of shallow lakes, eating floating river plants. It was a good swimmer and was able to escape its enemies by swimming to deeper water where they could not follow.

The *tyrannosaurus* was a ferocious flesh-eating dinosaur. It was the largest meat-eater ever to live on earth, measuring 45 feet in length from nose to long tail, and standing 20 feet high. It walked erect on long strong hind legs and had short forelegs ending in sharp claws for grasping and tearing food. The head was about four feet in length, with a large mouth filled with long, dagger-sharp teeth. Tyrannosaurus was a land animal and could not swim. It preyed on the plant-eaters and other creatures.

The *allosaurus* was of the same type of dinosaur as the tyrannosaurus, but was not quite so large — about 20-40 feet in length. Its appearance, food, habitat and habits were the same as those of the tyrannosaurus.

All dinosaurs had very small brains.

The reason for the disappearance of dinosaurs from the earth is not known, but it is believed that it was their inability to adapt to changing conditions that caused the huge reptiles to perish. When the dinosaurs flourished, the great mountain ranges of the world had not yet formed. There were large areas of low-lying land, much of them covered with swamps and shallow lakes in which grew the tender water plants the plant-eating dinosaurs needed for food, and the climate was moist and warm. During the upheavals in the earth which produced the mountains, many of the swamps and shallow lakes drained, the climate changed, and the water plants were replaced by new plant forms which the dinosaurs could not digest. As the plant-eating dinosaurs died out from lack of food, the flesh-eating dinosaurs lost their chief source of food and they too perished. A contributing factor was the rise of more intelligent mammals which preyed on the eggs and the young of the dinosaurs.

### Objectives

#### Comprehension

- Understanding the theme of the poem
- Inferring the author's meaning

- Locating and Organizing Information
  - Learning about dinosaurs and other prehistoric animals
  - Organizing information on a chart
  - Organizing information in a diorama
- Literary Appreciation
  - Appreciating the poet's style

## Starting Points

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### Getting Ready to Listen

#### *Learning about dinosaurs*

In order to understand the poem, the pupils will need to know the basic facts about the dinosaurs it mentions and what happened to them.

Write the names of the five species of dinosaurs on the board and pronounce them. Have the children say them several times to become familiar with them.

brontosaurus (bron'tə sô'rəs)  
 diplodocus (di plod'ə kəs)  
 trachodon (trak'ə dən)  
 tyrannosaurus (ti ran'ə sô'rəs)  
 allosaurus (al'ə sô'rəs)

#### *Making a chart*

Then read to the pupils the background information above. Sketch the following chart on the board.

Kind of Dinosaur	Size	Appearance	Food	Habitat
Brontosaurus				
Diplodocus				
Trachodon				
Tyrannosaurus				
Allosaurus				

#### *Drawing inferences*

Read the background material again, paragraph by paragraph, pausing after the description of each type of dinosaur to have the pupils select the necessary information to fill in the chart.

Then help the pupils to draw some inferences from the chart information as follows:

What are the two main types of dinosaurs? (Plant-eaters and meat-eaters)

Why did the plant-eaters eat plants instead of meat? (Their teeth were too small or fragile to eat meat.)

Which dinosaurs were dangerous to all living creatures? (The meat-eaters)



What would be the only danger to a smaller creature that got in the way of one of the plant-eaters? (It might get stepped on.)

Why would the plant-eaters be the first to die out when conditions changed? (The plant-eaters depended for food on the water plants which became scarce when lakes and swamps drained. The meat-eaters could last longer because they could continue to eat dead and dying plant-eaters until they were all gone.)

*Setting a  
purpose for  
listening*

"The poem we are going to read today is about the kinds of dinosaurs we have been discussing. Listen as I read it to you, to see what the poet has to say about them."

## Delving Into The Poem

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### Listening, Reading, and Discussing

Read the poem to the pupils as they listen with readers closed. Then have them turn to the poem and follow along as you read again. Promote a discussion of the poem.

1. "What were the 'muds of time'? How did dinosaurs 'dabble in the muds of time'?"

2. "How does the poet group the dinosaurs? Which words suggest that the plant-eaters were not dangerous and fierce? Which words and expressions tell us that the meat-eaters were dangerous and ferocious?"

3. Why is the third line of the poem left as it is? Is it complete? Why, or why not? What is the usual expression? Why did the poet use the complete expression in the last line of the poem?" Help the pupils to see that leaving the line incomplete suggests that the era of the dinosaurs went on for a very long time. Using the complete expression in the last line of the poem indicates that the huge reptiles eventually died out and so were relegated to "once upon a time."

4. "Notice some of the poet's expressions. How would you say in your own words:

- a. rolled his evil eye?
- b. bared his long and yellow teeth?
- c. taller than a tree?
- d. ate his company?
- e. dabblers in the slime?"

5. Which of the following statements do you think the poet would agree with? Why do you think as you do?"

- a. Dinosaurs were stupid.
- b. Dinosaurs were frightening.
- c. Dinosaurs died because they ate too much.

6. Sometimes an author does not state his meaning in plain terms. Instead, he expects you to know what he means by the words he uses and the way he expresses his ideas.

- a. What does the poet mean in the lines

*His pygmy brain was slow to grasp  
The happenings of the day.*

Which word tells why the "brain was slow to grasp"?  
What were "the happenings of the day"?

- b. What does the poet mean in these lines?

*And so he roamed and slew his friends  
And ate without delay.*

Which statements would you agree that the poet meant but left unsaid in these lines?

1. Dinosaurs preyed upon one another instead of working together to keep their rule over the earth.
2. Dinosaurs didn't plan ahead.
3. Dinosaurs died of indigestion.
4. Dinosaurs needed a lot of food.
5. Dinosaurs were greedy.
6. Dinosaurs left nothing for a rainy day.

7. "Think about the title of the poem. What details does the poet give that would enable the dinosaurs to rule the earth?"

8. Read the last paragraph of the background material again, giving the theory of why the dinosaurs died off. Ask the pupils if they think the poet believed in this theory, and have them cite lines from the poem which make them think she did.

## Exploring Farther Afield

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*Finding out  
about other  
dinosaurs and  
prehistoric  
creatures*

**Research.** 1. Point out to the pupils that the poem mentions only five kinds of dinosaurs. There were many others, some as large as those mentioned, some as small as a chicken, some with horns, some covered with weird bony plates for protection. Suggest that they might like to find out about some of these other dinosaurs. Refer them to the entry *Dinosaurs* in the encyclopedia or to the reference books listed under **For Added Interest and Enjoyment** below.

2. Some pupils may be interested in finding out about other creatures that lived at the same time as the dinosaurs. Refer them to the entry *Prehistoric Animals* in the encyclopedia and to the reference books listed below.

*Making a  
diorama*

**Art.** The pupils might enjoy making a diorama of a "swamp-filled world." For landscape and vegetation, refer them to the pictures in the encyclopedia articles on *Dinosaurs* and *Prehistoric Animals* and to the heading "Early Plants" in the article on *Plants*.

**Note.** The encyclopedia references above refer to *The World Book Encyclopedia*, but most encyclopedias for children should contain similar entries and pictures.

If possible, it would also be helpful to show films or filmstrips such as those listed below under **For Added Interest and Enjoyment**.

## For Added Interest and Enjoyment

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### Books

**Corbett, Scott.** *Ever Ride a Dinosaur?* Holt, Rinehart and Winston  
**Craig, M. Jean.** *Dinosaurs and More Dinosaurs.* Four Winds Press  
**Dickinson, Alice.** *First Book of Prehistoric Animals.* Franklin Watts  
**McGowen, Tom.** *Album of Dinosaurs.* Rand McNally

Ravelli, Anthony. *The Rise and Fall of the Dinosaurs*. Parents' Magazine Press  
Shapp, Martha and Charles. *Let's Find Out about Animals of Long Ago*.  
Ambassador Books  
Swinton, W. E. *The Wonder World of Prehistoric Animals*.

### Films

*A Day at Calgary Zoo*. (Prehistoric Animals in Cement) National Film Board  
*Animals of America*. McGraw-Hill  
*Message from a Dinosaur*. Encyclopedia Britannica Films  
*Prehistoric Times: the World Before Man*. Coronet Films

### Filmstrips

*When Reptiles Ruled the Earth*. Society for Visual Education  
"Education Projections Filmstrips, First Level Film-Lesson Program."  
*Animals of Long Ago*, R-182  
*Dinosaurs and Other Animals*, R-183  
(Available from Grant Erwin Ltd., 36 King Street West, Kitchener, Ontario.)

Pages  
11-13

## The Mellops' Go Spelunking

This light and amusing story should appeal to the children, for it contains four fascinating elements — cave exploring, adventure, humor, and the outwitting of wrong-doers. The term "spelunking" should catch interest immediately. It sounds so improbable that the children will be surprised to learn that it is a real word with a serious meaning. Although only the one word "cavepigs" in the story suggests that the Mellops' are pigs, the illustrations will reveal this fact to the pupils, and they will be expecting a funny and fanciful story. They may find, however, that the story will serve as a starting point for an interest in caves and cave exploring or a study of cavemen.

### Vocabulary

**Enrichment Words:** *Mellops, spelunking, Isidor, Casimir, Ferdinand, Felix, stalagmites, stalactites, spelunkers, speleology*

**Phonetic Words:** *descent, formations, cathedral, raft, investigate, urn, harpoon, vases, smugglers, crane, hoisted, captives*

**More Difficult Words:** *golf, crevice, cavern, icicles, created, begonias, punctured, thug, accusing*

**Enrichment Words.** Words listed under this heading are words which have been used to make the text flow more smoothly or to add color and interest. Such words are not a part of the core vocabulary and are not intended to be mastered by the pupils. If any are queried, simply tell the pupils what they are.

**Phonetic Words.** Words under this heading are words which follow the phonetic and structural rules the pupils have been taught and should be able to decipher. They are listed to alert the teacher to the fact that they may cause difficulty or be unfamiliar in meaning for some pupils.

**More Difficult Words.** Words listed under this heading may cause trouble because they do not follow known rules, because they are rather long and complicated for easy deciphering, or because they are not likely to be familiar in meaning. Except in rare cases, however, they should not be pre-taught but should be met for the first time in context. If a pupil experiences difficulty with a word, he should ask the teacher for help. The teacher should briefly try context or other word-attack skills. If he still does not recognize the word, it should be told to him, so that he can get on with his reading. Such words should be noted and receive additional attention after the reading is finished.

## Objectives

### Comprehension

- Evaluating a story
- Recalling story events
- Making judgments
- Evaluating ideas

### Creative Thinking

- Relating reading to life
- Dramatic reading
- Writing stories

### Locating and Organizing Information

- Finding out about other sciences
- Learning about caves and cavemen
- Drawing a map
- Arranging events in sequence

### Literary Appreciation

- Noting author's style
- Understanding author's purpose

## Background Information

A cave is a natural hole in the earth big enough for a person to get into. Some are quite small; some are so large and winding that their full extent is not known. Narrow passageways may wind about for miles, opening up at intervals into huge rooms filled with strange rock formations — stalactites hanging from the roof, stalagmites rising up from the floor, some joining together to form columns. Underground rivers flow through some caves, and some contain large pools or underground lakes. (An easy way to remember which are stalactites and which are stalagmites is to keep in mind the letters t and m. Stalactites hang or tumble down; stalagmites rise or mount upward.)

Exploring caves is fascinating, but may be very dangerous. Water dripping from cracks may make the uneven footing slippery. Sudden drops may necessitate using ropes for precarious descents, rivers and pools may be extremely deep, failing lights may plunge the explorer into pitch darkness, and there is always the risk of becoming lost in the maze of twisting passages.

Most caves are too damp and dark to be lived in, but some prehistoric men did live in caves shallow enough to let in light and fresh air, or set up shelters in the entrances to caves. In some caves in southern France and in Spain, pictures painted by prehistoric men have been found. It is believed that these served some ceremonial or magical purpose. Only pictures in very dry caves have endured to the present time. The cave paintings at Lascaux and Altamira are the most famous.



### Getting Ready to Read

*Developing the concept of a cave*

Work through the first suggested exercise on page 11 of the reader with the children, having them make a cave and take turns crawling inside. Discuss the questions and let the pupils give their answers.

*Learning about caves*

The children will probably have no idea of the size of some caves or what they are like. Tell them about caves, drawing on the **Background Information** above. Introduce the terms *stalactite* and *stalagmite* and show the pupils pictures of these formations. (There is an excellent picture with the entries *Stalactite* and *Stalagmite* in the *World Book Encyclopedia*.)

*Discussing spelunking*

Ask the first question in the second activity on page 11 – “What do you think spelunking is?” Taking their cue from the first activity, the pupils may infer that spelunking has something to do with caves. However, the odd sound of the word, coupled with the illustrations for the story showing pigs as the characters, will probably lead them to think that the term is a “made-up” word, and their ideas will likely lead to fanciful suggestions. Let them have fun discussing their ideas, then have a pupil read aloud the first six lines of the story to find the definition of the word.

Assure the pupils that *spelunking* is indeed a real word, and tell them a bit about cave exploration, using the **Background Information** above. The pictures with the entry *Cave* in the *World Book Encyclopedia* will help the pupils to visualize the activity.

*Setting a purpose for reading*

Suggest that the pupils read the story in the reader to find out what the Mellops’ did when they went spelunking and what happened to them.

### Reading and Enjoying

Let the pupils read the story and share their spontaneous enjoyment of it.

## DELVING INTO THE STORY

### Thinking About What Was Read

*Evaluation*

1. “Did you like this story? Why, or why not? Which part do you think was the most exciting? Which part was the funniest?”

*Recalling Details*

2. “What did the Mellops’ do to make their spelunking as safe as possible?”

*Making judgments*

3. “Did the Mellops’ do right when they traced the cave paintings and dug up the things from early times? What do you think they should have done?” Lead the pupils to see that the finding of objects dating back to prehistoric times is a very important event. The Mellops’ should not have touched anything, for fear of doing damage, but should have hurried to notify people who are especially trained to look after such things.

*Comprehension*

4. “What is a smuggler? What things do people smuggle? Why? Why would smugglers want a smugglers’ den?”

*Recall*

5. “How did the Mellops’ outwit the smugglers? What did the smugglers do that proved they were not very smart?”

*Relating reading to life*

6. “What did Mr. Mellops mean when he said, ‘It is what you have earned that smells best’? Do you agree with this statement? How does it apply to the story? How could the same idea be applied to things that happen in everyday life?”

### Rereading for Specific Purposes

*Dramatic reading*

Let the children read the story aloud in dramatic fashion, with one child reading the narrative parts and individuals reading the parts of the various characters.

Discussing  
spelunking and  
other activities  
Finding out  
about other  
sciences

**Discussion.** Refer the pupils to the first follow-up suggestion on page 13 of the reader. Ask the questions and let the pupils discuss which activities they would prefer. Have the pupils discuss the questions in the third suggestion on page 13.

**Using the Encyclopedia.** Discuss the second suggestion on page 13. Appoint a committee of three or four pupils to find the entry *Science* in the *World Book Encyclopedia* (or another encyclopedia if it contains the required information). At the end of the entry they will find listed the Related Articles which appear in *World Book*, and these will give them the names of most of the other words ending in "ology." Have them list each "ology" word on a separate piece of paper. Then distribute the slips to the members of the group, and have each pupil find in the encyclopedia the meaning of the word on his slip and report it to the group.

**Research.** Since this story appears in a unit about relics of the past, encourage those who are interested to find out about cavemen and report their findings to the group. They may find the information in an encyclopedia, in some of the titles listed below in **For Added Interest and Enjoyment**, or in books recommended to them by the school or public librarian.

Some pupils may have had their interest captured by caves and cave exploration, and may wish to report on these subjects to the group.

**Map Work.** Some pupils may wish to draw a map of the area the Mellops' explored. This should include the point at which they went down the crevice into the cave; the part of the cave where the stalactites and stalagmites were; the underground river; the place where they found the cave paintings and other items from the past; the place where the stalagmite punctured the raft; the ladder and platform where the barrels of perfume were found. Have the pupils number the points of interest and prepare a key naming the event that happened at each number.

**Creative Writing.** The pupils might enjoy writing their own stories about smugglers or about adventures involving caves and cave exploration. Allow time for the "authors" to share their stories with the group.

Learning about  
caves or cavemen

Drawing a map

Writing  
stories

## For Added Interest and Enjoyment

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### Books and Articles

- Blyton, Enid. *The Secret Seven and the Hidden Cave Adventure*. Children's Press  
Bond, Michael. *Paddington at Work*. Houghton, Mifflin  
Brent, Stuart. *Mr. Toast and the Woolly Mammoth*. Viking Press  
Brooks, W. R. *Freddy the Detective*. Knopf  
Caufield, Donald and Joan. *The Incredible Detectives*. Harper and Row  
Church, Richard. *The Cave*. Dent  
Friedman, E. *The Boy Who Lived in a Cave*. Putnam's  
Kotzwinkle, William. *Elephant Boy: A Story of the Stone Age*. Farrar, Straus & Giroux  
Porter, Joan. *How Did Painting Begin?* Children's Playmate Magazine, Cleveland.  
Scheele, W. E. *The Cave Hunters*. World  
White, E. B. *Charlotte's Web*. Harper and Row

### Short Story

*The Secret of the Cave*, by Helen Kaye Miller, in *Detective Game*, Ginn Integrated Language Program, or *Small Blue Bead*, Light and Life Reading Series (Ginn). Even the children who have read one of these series in the primary grades will enjoy reading again this story of the discovery of the famous pre-historic paintings in the Altamira caves in Spain.

## Film

*Prehistoric Man in Europe*, SS-693 (RS) I.F.B. Available from the National Film Board

## Poem

Read the following poem to the pupils for their enjoyment

### The Cave Boy

I dreamed I was a cave boy  
And lived in a cave,  
A mammoth for my saddle horse,  
A monkey for my slave.  
And through the tree-fern forests  
A-riding I would go,  
When I was once a cave boy,  
A million years ago.

I dreamed I was a cave boy;  
I hunted with a spear  
The sabre-toothed tiger,  
The prehistoric deer.  
A wolf-skin for my dress suit,  
I thought me quite a beau,  
When I was once a cave boy,  
A million years ago.

I dreamed I was a cave boy;  
My dinner was a bone,  
And how I had to fight for it,  
To get it for my own!  
We banged each other o'er the head,  
And soft our blood did flow,  
When I was once a cave boy,  
A million years ago.

I dreamed I was a cave boy.  
The torches' smoky light  
Shone on the dinner table,  
A pile of bones so white.  
I lapped some water from the spring,  
The easiest way, you know,  
When I was once a cave boy,  
A million years ago.

I dreamed — but now I am awake;  
A voice is in my ear.  
"Come out and have a game of ball!  
The sun is shining clear.  
We'll have some doughnuts afterwards,  
And then a-swimming go!"  
I'm glad I'm not a cave boy,  
A million years ago!

*Laura E. Richards*

Comprehension, Study, and Research Skills

*Arranging  
events in  
sequence*

**Sequence.** Duplicate the following exercise and distribute copies to the pupils for independent work. (Answers are indicated for the teacher's convenience.)

Read the sentences. Decide which sentence tells what happened first, and write 1 on the line. Find the sentence that tells what happened next and number it 2. Number all the sentences in the order in which the events happened in the story.

- (4) They came to an underground stream and floated down it on their rubber raft.
- (11) The smugglers had a fight and knocked each other out.
- (1) The Mellops' prepared to go spelunking.
- (8) They climbed up a ladder to a platform.
- (5) They discovered paintings and objects from the past.
- (10) The smugglers hoisted the barrels up the crevice with a crane.
- (2) Mr. Mellops and his sons went down the crevice.
- (6) They fell asleep, and while they slept the cavern began to flood.
- (9) They emptied the barrels of perfume and hid in them.
- (7) They got on their raft but a stalagmite punctured it.
- (12) The Mellops' put the smugglers in the barrels and took them to the police station.
- (3) They found themselves in a beautiful cavern with stalactites and stalagmites.

*Alternate  
procedure*

As a variation on this type of exercise, space the sentences out well and duplicate them. Cut the exercise up into slips, with one sentence to a slip, and give each pupil a complete set of slips in haphazard order. Instruct the pupils to paste the slips on worksheets, one slip to a sheet, and draw a quick sketch showing what was happening in each sentence. Then have them arrange sentences and pictures in the order in which they occurred in the story, so that they will end up with a picture story and captions in correct sequence.

*Noting author's  
style*

**Literary Appreciation.** "When authors are using a lot of conversation in their stories, they try to use as many different ways of saying *said* as possible. This adds color and variety to their writing, and gets away from the monotonous repetition of one word. Skim through the story to find the many different words this author has used in place of *said*." As the words are located, write them on the board. The pupils should find *asked, replied, repeated, called, exclaimed, explained, shouted, yelled, cried*. To demonstrate the effectiveness of this variety of words, have volunteers read aloud the conversational parts of the story, substituting the word *said* for each more colorful word. Urge the pupils to try to use more interesting words for *said* in their own stories.

*Evaluating;  
understanding  
author's purpose*

**Critical Reading.** "Did the author intend this to be a serious, believable story or an amusing fanciful story? Why do you think as you do? (It is an amusing fanciful story because he uses pigs as characters.) "In a fanciful story of this kind, an author can make statements that are not really true and can use events that are not really likely to happen, to make his story come out the way he wants it to. Let's think about some of the things that happened in this story."

1. "On page 12, Mr. Mellops said, 'Cavemen, or maybe cavepigs, inhabited these caves millions of years ago.' The cavemen who painted on the walls of caves lived no longer than 35,000 years ago. That is a long time, to be sure, but it is not millions of years ago or even one million years ago. Why do you think Mr. Mellops said 'millions of years'?" Lead the pupils to see that the expression was used only to indicate a very long time and was not meant literally. Have the pupils give other examples of such exaggeration, such as "I bet a million dollars," "there must have been a million people

there," "the hole in the ground went halfway down to China," "went faster than lightning," etc. Point out that the poet who wrote the poem "The Cave Boy" also used the expression "a million years ago" in the same way, to indicate a very long time.

2. "Finding cave paintings and objects from the past is a very important and exciting event. Do you think anyone would lie down and go to sleep right after making such a discovery? Why, or why not?" (No, because they would be too excited and too anxious to tell someone about their find.) "Why did the author have the Mellops' fall asleep then?" (To lead to the next exciting event in the story. He had to have them sleep so that they wouldn't notice that the cave was flooding until the water was deep enough to be dangerous.)

3. "Do you think it likely that the part of the cave they were in would flood so easily? Why, or why not?" (If the cave were flooded that easily, floods would happen often, and the paintings and objects from the past would long since have been washed away.) "Why did the author have the cave flood?" (To add danger and excitement to the story.)

4. "Even if the perfume were dumped out, what would it be like inside a barrel that had been full of perfume?" (It would still have an over-powering smell of perfume.) "What would be likely to happen to anyone who hid in such a barrel, as the Mellops' did?" (The smell would make him sick.) "What else might have been smuggled into the country in barrels that would not leave the barrels either smelly or dirty?" (The pupils will probably suggest jewels, bottles of liquor, drugs — any of the things they have heard of as being likely to be smuggled.) "Why do you suppose the author chose perfume?" (It is not so usual and so fits in better with the fanciful aspect of the story.)

5. "The smugglers used a crane to hoist the barrels up out of the cave. Would smugglers really use a crane? Why or why not?" (The smugglers den was supposed to be secret, and what they were doing was against the law. If they frequently took a crane out into an open field, people would become curious and would come to investigate.) "Why did the author have them use a crane?" (It was a quick and easy way to get the Mellops' to the surface without discovery. "How else might the smugglers have hoisted the barrels out of the cave?"

6. "If you had several containers full of something valuable and you discovered that one was unexpectedly empty, what would be the natural thing to do?" (Look in all the other containers, to see if it was all gone or how much was left. "When the smugglers discovered one barrel was empty, did they look in all the barrels? How do you know?" (If they had looked in all the barrels they would have discovered the Mellops'.)

7. "Even in a fierce fight, would all the fighters be likely to knock each other completely unconscious?" (No.) "Why did the author have the smugglers knock each other out?" (It adds to the humor of the story, and allows the Mellops' to capture all the smugglers without a struggle which would have lengthened the story.)

## Word-Analysis Skills

### Lesson 1

Note. It is important that the new word-analysis skills be studied and that children review word-analysis skills already taught. For this reasons, these skills have been put together, commencing on page 228, so that they can be presented in the proper order even if some reader stories are not read, or if the teacher prefers to skip about in the reader to present certain themes when some event occurs to provide strong motivation.

Using the Dictionary  
Dictionary symbols for sounds of a

Word Meaning  
Synonyms

Spelling

Reviewing various spellings for sounds of a  
Special spelling words (Let's Spell These!)  
Building spelling groups

Pages  
14-28

## The Royal Ontario Museum

This article will help the pupils to develop an understanding and appreciation of the work and worth of a museum.

### Vocabulary

**Enrichment Words.** *Royal Ontario Museum, Toronto, archaeological, West African, German, India, Roman, Italy, Egypt, textiles, Iran, Greece, acropolis, Athens, Egyptian, China, Chinese, Buddah, Canadiana, plaster-of-paris, Haida.*

**Phonetic Words:** *site, antelopes, skeleton, costumes, turntables, coffin, pistol, engraved*

**More Difficult Words:** *galleries, sculpture, century, A.D., exhibits diorama, photograph, tomb*

### Objectives

#### *Comprehension*

Giving main idea of a paragraph in summary sentences  
Noting details  
Drawing inferences  
Interpreting pictures

#### Creative Thinking

Writing paragraphs or stories

#### Developing Concepts

Developing an understanding and awareness of time

#### Locating and Organizing Information

Drawing an archaeological map  
Finding information in pictures  
Making notes  
Finding information in an encyclopedia  
Finding out about topics mentioned in the text  
Outlining  
Organizing information in chart form  
Making a time line

#### Reading Techniques

Recalling method of reading fictional stories  
Recalling and using method of reading informational articles  
Reading pictures

#### Word Meaning

Learning specialized vocabulary



## Getting Ready to Read

Preliminary  
background  
exercises

Since this and the two following articles deal with museums, archaeology, and objects from the past, some preliminary work is necessary to orient the children and help them in the understanding and pronunciation of some of the places, terms, and people connected with this subject.

*Archaeology.* Remind the pupils that the first two selections in the reader refer to things of long ago — the poem dealing with dinosaurs and the spelunking story referring to cavemen. Explain that the study of people, life, customs, plants, and animals of ancient times is called *archaeology*; a scientist who specializes in archaeology is an *archaeologist*; and things having to do with archaeology are referred to as *archaeological*. Write the three terms on the board and have the pupils pronounce them several times:

archaeology — ä'r'kē ol'ə je    ärchaeologist — ar'kē ol'ə jist  
archaeological — ä'r'kē ə loj'ə k l

*Map Work.* "Things from the past have been found in many parts of the world. Let's make our own archaeological map, so that we will know where the places mentioned in the reader are located."

Sketch a large map of the world on the chalkboard, in a place where it can remain until the reading of the first reader unit is completed, or draw the outline on a chart; or give each child an outline map of the world so that he can make his own archaeological map.

Using large wall maps or individual atlases, help the pupils to fill in the places mentioned in "The Royal Ontario Museum" as follows:

On the map of Canada, locate the provinces of British Columbia, Saskatchewan, Ontario, and Quebec. On the outline map or maps, have the name Canada printed, stretching across the whole area of our country. Then have the names of the provinces in question entered in the correct areas. Locate Toronto and enter it on the map.

On a map of Europe and the British Isles, have the pupils locate Scotland, Germany, Italy and the city of Rome, Greece and the city of Athens, and have these entered on the map or maps.

On a map of the world, have West Africa and Egypt, Iran, India, and China located and the names entered on the map or maps.

*Names and Terms.* "Now let's consider some of the names and terms it will be helpful to know as we read the next reader selections."

Refer to the archaeological map or maps and have the pupils locate Toronto. "Toronto is the city where *The Royal Museum* is situated. In this museum there are objects from all over the world, including many from Canada. Things made or found in Canada are known as *Canadiana*. The main section where the Canadiana collection is displayed is in a separate building.

Refer to British Columbia again. "British Columbia is the home of the *Haida* Indians, a particularly artistic tribe who have produced many works of art in the past." Write *Haida* on the board and have it pronounced — hī'da.

"Look at Rome on the map. Things belonging to Rome are called *Roman*." Write *Roman* on the board. "A couple of thousand years ago Rome was the center of a great empire which dominated much of the world at that time. A great many ancient Roman objects and works of art are displayed in the museums of the world."

"Find Athens on the map. This is a very old city. In ancient times a very beautiful group of buildings called the *acropolis* was built on a hill in the city. Its ruins are still a tourist attraction today." Write *acropolis* on the board and have it pronounced — ə k'rōp'ə līs.

"Look at Egypt on the map. Things belonging to Egypt are said to be *Egyptian*." Write *Egyptian* on the board and have the pupils say it several times – i jip'sh n.

Refer the pupils to China on the map. "The people of China and things belonging to China are called *Chinese*. Many Chinese follow the teachings of *Buddha*, and many statues have been made of him. The Chinese people have also had a lot of other gods, especially in the past. There is a picture in the reader of a statue of one of them – the god of literature." Write *Buddha* on the board and have the pupils say them – bud'ə.

"There are also two abbreviations you should know – *A.D.* and *B.C.* In our modern world the calendar we go by uses the year in which Jesus Christ was born as a middle point for dates, much as a town or city uses a main street as a middle point for numbering buildings or houses and locating the direction. All the events that happened before Christ was born are dated as so many years before Christ, and all the events that happened after Christ was born are dated as so many years after Christ. For convenience, we use the abbreviation *B.C.* to tell us the event happened before Christ was born. *B.C.* stands for *Before Christ*. And we use *A.D.* to indicate that the event happened after Christ was born. *A.D.* stands for *anno Domini*, a Latin phrase that means 'in the year of the Lord.' For example, something that happened 200 years before Christ was born would be dated 200 B.C., and something that happened 200 years after Christ was born would be dated 200 A.D."

Talking about  
museums

Setting  
a purpose  
for reading

Ask if anyone in the group has been to a museum. If some have, let them describe their experience to the group. If no one has, let the children tell what they know about museums, or what their impressions of a museum are.

If some children have visited the Royal Ontario Museum and have described it for the group, suggest that the reader article be read to find out more about it, what it contains, and the work of the staff who work in or for it.

If other museums have been described, suggest that the reader article be read to see how the Royal Ontario Museum compares with those visited.

If no one has been to a museum, suggest that the pupils read the article to find out what a museum contains and how it is run, and to compare the information in the article with their ideas of a museum.

## Delving Into The Selection

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### Reading and Discussing

Discussing  
reading  
techniques

Pages  
14-15

"The last selection, 'The Mellors' Go Spelunking,' was a story and you read it straight through without stopping. That is the way you should read most stories, so that you can find out what happened and can enjoy the humor and excitement. The selection we are going to read now, however, is full of information which we will want to understand and remember. Does anyone remember how this kind of article should be read? Yes, it should be read slowly, a paragraph or two at a time, with pauses to think about or discuss what has been read."

"Now open your readers to page 14 and look at the picture. How can you tell, from this picture of the entrance, that the Royal Ontario Museum is a big place?" (It is an imposing entrance, too wide to be shown in its entirety in a narrow picture. The windows and carving suggest that the building would stretch up to quite a height.) "What suggests that the museum may be a busy place?" (There are people going in, and the sign says the museum stays open two evenings a week, suggesting that many people visit it.) "What clues give you an idea of what you may expect to find inside?" (The carved figures immediately over the door are dressed in many kinds of ancient costumes. The larger figures seem to be learned men of long ago reading or writing.)

Ask the pupils to read the first paragraph on page 14 and give their ideas of what a *treasure house* might be, and the kinds of *treasures* one might find in a museum.

Suggest that they keep the term *treasure house* in mind as they read the selection and study the pictures, so that they can consider the treasures the museum contains and determine why they are considered treasures.

Have the pupils read the second paragraph. When they have finished, discuss with them the various workers on the museum staff and the jobs they do. Ask a volunteer to sum up the contents of this paragraph by giving a summary sentence telling the main idea of the paragraph — that is, what the paragraph is about. Something like “The paragraph tells about the people who work for the museum, the jobs they do, and why they do them” would be acceptable.

Ask a pupil to read the next paragraph aloud. Explain that this one-sentence paragraph states the main idea of the next few pages; that from this point on to the end of page 21, the text and pictures tell of the many ways the museum has of showing its collections to visitors. Suggest that the pupils keep a worksheet handy and note down all the ways as they come to them.

“The first way is told in the last sentence on page 14. Read that sentence to find out what it is. Don’t forget to make a note of it.” Allow time for reading and writing the note. “Now look at the pictures on page 15, showing two examples of how actual objects are displayed.” Read the caption for the mask picture to the pupils. Let them examine the picture and speculate on what such a mask might be used for. Read the caption for the German armor picture. Have the pupils notice how the display is set up, with the various parts of armor shown separately and labelled, a complete suit assembled so that people can see how the parts go together, a picture of a man wearing armor, and samples of the weapons of the day. Point out how the shoulders, elbows, wrists, and knees are jointed, so that the wearer could move. Call attention to the date, 1520, and have the pupils figure out how long ago that was. Have the pupils discuss how such armor would be a protection against the weapons of the time as shown in the picture. “Would such armor be useful in warfare today? Why, or why not?”

Pages  
16-21

Direct attention to the two pictures at the top of page 16. Lead the pupils to conclude that these, too, depict actual objects on display. Read the caption for the picture on the top left and let the pupils study the details. They will note that the figure has two pairs of arms. Explain that the people of India frequently picture gods and supernatural beings as having more than one pair of arms. Inject a light note by letting the pupils suggest briefly times when it would be handy to have an extra pair of arms.

Read the caption for the top right picture and have a volunteer explain what 100 A.D. means. Have the pupils note the hair style, moustache and beard of a Roman of that time, and conjecture, from the little bit that is shown, what his clothing might be like.

Ask the pupils to read the paragraph of text on page 16 to find out another way of displaying things. Remind them to make a note of this method. Read the caption for the picture at the bottom of page 16 and let the pupils study the picture to notice its details. “What does the picture show us is one of the uses of a display of this kind?” (It gives students a chance to see what animals of other lands or places are actually like.) Ask if anyone knows where antelopes are found. If no one knows, ask someone to volunteer to find this information in the encyclopedia and report to the group.

Direct the pupils to read the paragraph on page 17 and decide which picture illustrates this method of presenting information (top left). If the pupils want to know what this particular picture explains, tell them it gives information on why people study fossils.

To discover yet another method of display, read the captions for the other two pictures on page 17 as the pupils follow in their readers. The pupils will probably be familiar with the term *diorama* from having made dioramas themselves in connection with the reading or art programs. If not, explain that a diorama shows an actual object, or a model of an object, set in a model or a painted background depicting the surroundings in which it would be found. In these pictures the actual fossilized skeletons of the animals are shown in models of their surroundings. If anyone wonders why the

skeletons were used instead of fleshed-out models, point out that the skeletons show, not only the size of the animals, but also that such animals really did exist in pre-historic times and are not fanciful animals that someone has dreamed up. Let the pupils speculate on what happened to the animals in the top right picture. They may decide that the larger animal was trapped in the tar, and that the smaller meat-eating animal, thinking that he had found an easy dinner, rushed in and was himself trapped in the tar.

Have the paragraph at the top of page 18 and the caption under the picture read and have the children notice how much easier it is to see details in this enlarged photograph than it would be in the actual one-inch coin.

Ask the pupils to read the other paragraph on page 18. Read the first part of the picture caption to them and let them suggest reasons why an actual wall from an Egyptian temple could not be brought to Toronto. Read the rest of the caption and let the pupils discuss the questions.

Have the text on page 19 read and discuss the value of such special displays. The girls will be particularly interested in the costumes in the top picture. Ask the children what a turntable might be and why it is a good way to display costumes. Discuss the various methods of display in the bottom picture and let the pupils find as many "hidden treasures" as they can. Discuss why these displays were called "Hidden Treasures."

Direct the pupils to read the top paragraph on page 20 and note the picture showing actual bowls and a photograph of where they came from. Have the bottom paragraph and caption read. Ask the pupils to identify the type of diorama in the bottom picture.

Read the captions on page 21 and discuss the pictures. Remind the pupils to add "models" to their notes on methods of display. Explain that the ancient Egyptians believed that people could take things with them after they died and so put food and things the person might need in the tomb with the coffin.

*Checking  
on notes*

Have the pupils check their notes to be sure they have listed all the methods of display used in the museum. Ask them to put their notes in a safe place for use in an exercise later on.

**Pages  
22-23**

Tell the pupils that the Royal Ontario Museum is famous for its fine Chinese galleries. Have them read the text on page 22. Read the captions and discuss the pictures. Ask if anyone knows about any other Chinese art forms. Suggest that they consult the encyclopedia to find out.

**Pages  
24-28**

Proceed in the same manner as above with the Canadiana section. Have each type of display identified and discuss the details shown in the pictures. Remark on the fact that, with the exception of the dinosaur bones, all these items are comparatively recent, dating back only two or three hundred years. Let the pupils consider why such things are in the museum. Lead them to see that Canada is still a young country and so does not have much dating far back in history. By preserving things as we go along, we will have a record of our civilization for future generations to enjoy.

Refer to the term *Treasure House* and encourage the pupils to tell why this is a good term to apply to a museum and why articles displayed in a museum might be called *treasures*. Then have the pupils answer the final question in the article, giving reasons for their preference in galleries.

## Exploring Farther Afield

*Adding to text  
information*

**Research.** This article offers many starting points for research. Let the pupils select a topic that interests them particularly and consult encyclopedias and other reference books to find out all they can about it. Remind them to take notes as they read, then organize the notes into outline form. Provide time for the pupils to share their findings with the group.

*Using methods  
of display*

**Displaying.** Suggest that the pupils set up their own "Hidden Treasures" display, using different methods of display. Let the children plan the display and work on the exhibits as far as possible on their own, but be ready to give suggestions and help when



necessary. Some children might bring objects from home for the display. Make sure each item is labelled so that it will be returned to its owner after the display, and stress careful handling of anything breakable. Photographs of interesting objects may be brought from home, or pictures may be clipped from magazines to serve as photographs. Models may be made by pupils who are skilled in handicraft. Some objects or models may be incorporated in dioramas. Some children may bring their collections of stamps or other items. When all the material is ready, help the pupils to arrange it in an attractive manner. Don't let them forget to make labels explaining each exhibit. When the display is complete, invite other teachers or another class in to see it. Prepare your pupils to be ready to answer questions or supply further information to visitors who are especially interested in some aspect of the display.

*Copying and  
coloring*

**Art.** Some pupils may like to copy certain objects from the black-and-white pictures and paint them. The West African mask on page 15, some of the costumes on page 19, and the Haida cedar box on page 27 would be suitable for this activity.

*Writing  
paragraphs  
and stories*

**Creative Writing.** The children might enjoy writing paragraphs or stories inspired by some of the pictures. For example, they might write about an adventure experienced by a knight wearing the suit of armor (page 15); a paragraph about the Roman, giving him a name and a family (page 16); a story about the episode of the animals in the tar pit (page 17); a paragraph or story about what the two girls might do after they finish making notes (page 18); a story about a visit to a Greek theater (page 20); a story about finding dinosaur bones (page 26); a story or descriptive paragraph about the family who lived in the room (page 28).

*Visiting  
a museum*

**An Excursion.** If there is a museum within reasonable distance of your school, plan to take the group to visit it. Even a small museum, featuring Indian artifacts found in the locality or pioneer furniture and tools used in the early days of the community, will help the pupils to appreciate the value of a museum in providing an opportunity to see at first hand objects which one might otherwise know about only through reading and pictures.

## For Added Interest and Enjoyment

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### Books

Carroll, Lillian. *Greek Slave Boy*. Meredith  
Coolidge, Olivia. *Marathon Looks on the Sea*. Houghton Mifflin  
Konigsberg, E. L. *From the Mixed-Up Files of Mrs. Basil E. Frankweiler*. Atheneum  
May, Julian. *They Lived in the Ice Age*. Holiday House  
May, Julian. *They Turned to Stone*. Holiday House  
Schlein, Mirium. *Moon-Months and Sun-Days*. Addison Wesley  
Skipper, Mervyn. *The Fooling of King Alexander*. Atheneum

## Skills For Reading and Research

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### Comprehension, Study, and Research Skills

*Noting details  
in pictures*

**Making a Chart.** Ask the pupils to take out the lists they made of the methods of displaying items in a museum. Sketch a chart form on the board, listing the various methods of display (as below). Either have the pupils copy the chart on worksheets and work individually to fill it in from duplicated instructions, or work together with the pupils giving the instructions orally and filling in the details on the board as they are given orally.

Method of Display	Page	Items Displayed
Actual objects		
Stuffed animals		
Printed information		
Dioramas		
Photographs		
Models		
Turntables		
Special		

1. There are a lot of actual objects. Find five and write down in the chart the page number where each is shown and the object shown.
2. Find two pictures of stuffed animals.
3. Find one picture of printed information.
4. Find two pictures of dioramas.
5. Find two pictures of copies of items.
6. Find one picture of a photograph.
7. Find two pictures of models.
8. Find one picture of objects displayed on turntables.
9. Find two pictures of special displays.

*Realizing the length of time represented by museum objects*

**Constructing a Time Line.** Below is a list of a number of objects displayed in the Royal Ontario Museum and their approximate dates. Help the pupils to organize these in sequence on a time line.

Bronze sculpture, 1400-1500 A.D. (p. 16)  
Pioneer room, 1800 A.D. (p. 28)  
Acropolis, 450 B.C. (p. 21)  
Roman sculpture, 100 A.D. (p. 16)  
Egyptian temple, 1500 B.C. (p. 18)  
Armor, 1520 A.D. (p. 15)  
Spinning wheel, 1865 A.D. (p. 25)  
Greek theater, 450 B.C. (p. 20)  
Coin, 1840 A.D. (p. 18)  
Stuffed animals, 20th century A.D. (pp. 16, 24)  
Pistol, 1770 A.D. (p. 26)

The finished time line should be somewhat as follows:  
When the time line is completed, write above it:

Dinosaurs, 180,000,000 years ago  
First horses, 65,000,000 years ago  
Grave in Iran, 7000 years ago



1500 BC — Egyptian Temple 1500 BC

1400 BC —

1300 BC —

1200 BC —

1100 BC —

1000 BC —

900 BC —

800 BC —

700 BC —

600 BC —

500 BC —

— Acropolis 450 BC, Greek Theatre 450 BC

400 BC —

300 BC —

200 BC —

100 BC —

—

Roman Sculpture 100 AD — 100 AD

— 200 AD

— 300 AD

— 400 AD

— 500 AD

— 600 AD

— 700 AD

— 800 AD

— 900 AD

— 1000 AD

— 1100 AD

— 1200 AD

— 1300 AD

— 1400 AD

Bronze Sculpture 1400-1500 AD —

— 1500 AD

Armor 1520 AD —

— 1600 AD

— 1700 AD

Pistol 1770 AD —

Pioneer Room 1800 AD — 1800 AD

Coin 1840 AD —

Spinning Wheel 1865 AD — 1900 AD

Stuffed Animals 20th Century AD —

Ask the pupils to suggest why these items were not included on the time line. Lead the pupils to see that there would not be room to make the time line long enough. If it were extended in 100-year intervals, the grave in Iran would be off the chalkboard, the first horses would probably be out of the classroom, and the dinosaurs would probably be out of the school entirely.

## Lesson 2

- Syllabication and Accent
  - Syllabication of compound words
  - Accent in compound words
- Word Meaning
  - Antonyms
- Spelling
  - Spelling compound words
  - Special spelling words
  - Building spelling groups

Pages  
29-33

### Buried Clues

This article describes the work of the men in the field — archaeologists and others — who find and unearth items from the past, interpret their significance, and supply museums with information and objects for collections and displays. It stresses that the work is rewarding, though it is hard in that it is exacting and requires knowledge, skill, patience, and determination. The importance of knowledge of the past to the present and future is suggested.

#### Vocabulary

**Enrichment Words:** *Stone Age, England, Cretans, Pompeii, Godin Tepe*

**Phonetic Words:** *religion, government, possessions, haul, foundations, portions, uncollected, mounds, evidence, measurements*

**More Difficult Words:** *togas, pre-shrunk, prehistoric, civilizations, knowledge, inscription, fragile, volcanic*

#### Objectives

##### Comprehension

- Understanding the title
- Conjecturing, drawing upon outside information
- Drawing inferences
- Reading a picture
- Inferring character traits
- Making judgments and drawing conclusions
- Matching cause-and-effect relationships
- Evaluating statements

##### Creative Thinking

- Writing stories

##### Locating and Organizing Information

- Locating places on a map
- Taking notes
- Making an outline
- Using the encyclopedia and other reference books

### Starting Points

*Adding to the  
archaeological  
map*

#### Getting Ready to Read

Have the pupils locate and add to the archaeological map on the board, or to their individual maps, the following places:

England

Crete

— pronounce the name and explain that the people of Crete are called Cretans — krét, krē'tənz

Pompeii

— (just southeast of Naples) — pronounce the name and have the pupils say it a few times — pom pǎ'ē. Explain that Pompeii was a Roman city that was suddenly covered with tons of ashes and cinders when Vesuvius erupted in 79 A.D. and remained buried for many centuries. It has been a rich source of archaeological treasures.

Godin Tepe — <sup>10</sup> (in Iran, about halfway between Hamadan and Kermanshah.  
Have the pupils pronounce the name (god an' t ə p ə') and explain  
that this is a dig sponsored by the Royal Ontario Museum.

*Preliminary  
activity*

There are two ways to carry out the activity suggested on page 29 of the reader. The simpler way would be to have the pupils read and do the activity as it is written. It would be more fun for the pupils, however, if the teacher were to remove one part of something in the classroom and bury it ahead of time. When the group assembles for the reading period, tell the pupils that the item is missing and give them clues as to where it might be found. When the item has been found, have the pupils identify the clue to its whereabouts that helped them most, and discuss the questions raised in the reader. This activity will set the scene for the first two steps in an archaeologist's work — the locating and unearthing of objects from the past.

*Discussing how  
we obtain  
knowledge of  
the past*

As an introduction to the third important step — that of evaluating and interpreting objects from the past — ask the pupils to read to the end of the first paragraph on page 30. Ask how we know all these things that happened so long ago. After having read the article on the Royal Ontario Museum, the pupils should be able to answer and discuss this question.

*Setting  
purposes  
for reading*

Suggest that the pupils read the article "Buried Clues" to find out about the work of an archaeologist. Ask them to keep in mind the following questions as they read. The questions should be listed on the chalkboard.

How does an archaeologist know where to dig?  
How are objects from the past dug up?  
What does an archaeologist do with the objects he finds?  
Why is an archaeologist's work rewarding?

### Reading and Discussing

Let the pupils read to the end of the article. Remind them to read slowly and carefully and to pause frequently to think about what they have read. When they have finished reading, refer to the questions on the board and have the pupils answer them as far as they can on the basis of this first reading.

## Delving Into The Article

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### Rereading for Specific Purposes

*Taking notes*

Point out to the pupils that it is difficult to remember all the information given in an article after just one reading. Even if the article is read several times, it would be difficult to recall everything a few days later. For this reason, it is wise to take notes and organize them into a convenient form, so that all the information can be quickly reviewed when it is needed.

Ask the pupils to copy the questions on the board onto their worksheets to serve as headings for notes. Warn them to leave lots of room under each question for the notes. Then have the children reread the article, commencing with the last paragraph of the first column on page 30. Direct them to pause after each paragraph to decide what information it contains, and then write brief notes under the question where the information belongs. With all but very top groups, it would be wise to work with the pupils on this activity, helping them to formulate the notes and making sure each child enters his notes under the correct headings.

*Outlining*

When all the notes have been taken, help the pupils to organize them in outline form, using the questions as main headings, deciding upon subheadings, and listing the details. The finished outline should be somewhat as follows:

## The Work of an Archaeologist

- I. How does an archaeologist know where to dig?
  - A. Mounds revealing where ancient cities stood
    1. Cities built on ruins of older cities
    2. Ground level raised by ruins and trash
    3. Top city finally in ruins
    4. Mounds in time covered by earth and plants
- II. How are objects from the past dug up?
  - A. Must dig down deep to where objects are buried
    1. Sometimes very deep because objects buried for centuries
    2. Has helpers for this part of digging
  - B. Archaeologist takes over to unearth objects once located
    1. Must not risk disturbing fragile or broken objects
      - a. Uses small knife or brush or blows dirt away
    2. Takes care to preserve every scrap of evidence
      - a. Takes photographs
      - b. Takes measurements
      - c. Then removes from ground
- III. What does an archaeologist do with the objects he finds?
  - A. He studies them as clues to the past
  - B. He consults experts in other fields
    1. To identify a plant or bone
    2. To date a piece of pottery
    3. To read an inscription
  - C. He puts all the results together to add to knowledge of past
    1. Object
    2. Location
    3. Photographs
    4. Measurements
    5. Information
- IV. Why is an archaeologist's work rewarding?
  - A. Giving the world a picture of something that was unknown before is very important.

### Thinking about What Was Read

#### *Comprehension*

1. "What are the 'buried clues' referred to in the article?" (Objects from the past)  
"What are they clues to?" (Life in ancient times)
2. "What other kind of clue does the article tell about?" (Mounds, or rolling hills covered with earth and plants)  
"What are they clues to?" (Where an archaeologist might dig to find objects from the past)

#### *Conjecture; drawing upon outside information*

3. "What other things can you think of that might suggest to an archaeologist that he might find objects from the past in other locations?" (The pupils may suggest: (a) workmen or farmers might dig up something that would set the archaeologist digging in that area; (b) inscriptions or other writings found in one ancient place might mention other places and provide clues as to where they were; (c) legends or folk tales might suggest that an ancient civilization may have existed in the area where they are told; (d) the discovery of the kinds of caves cavemen used to shelter in would lead archaeologists to investigate the area.)

#### *Inference*

4. "The article mentions trash and garbage in ancient cities. Do you think these might provide objects from the past that would be of interest to archaeologists? What

kinds of things do people throw into the garbage or on trash piles?" (Lead the pupils to see that people moving away from cities which eventually were deserted and fell into ruins would take all their good possessions with them, but would not take away garbage and trash. In hot dry countries even things like bread and clothing sometimes do not go to pieces or turn to dust, especially if they have been covered up and so protected from the sun and wind. "What could an archaeologist learn from things in an ancient dump?" (How everyday people lived in an ancient city — what they ate, what they wore, the kind of furniture they used, the kind of dishes, pots and pans, ornaments they had, and so on)

*Reading a picture*

5. "Look at the picture on page 31. What objects do you see in the picture? Can you find the pots, the bracelet, and the two pins?

"How do you think the archaeologist would go about removing the skeleton and other objects?

"What information would the archaeologist get from this find?" (The person lived in a time when people buried their dead, but before they used coffins. The people of that time knew how to make pottery. They knew how to get metals and make things of them. The people believed in some kind of life after death, because they buried with the corpse some of the things that might be needed in another life. The amount of information the pupils suggest will depend partly upon outside reading they have done, perhaps in connection with other selections in this unit. Point out to them anything they miss.)

6. "Now look at the picture on page 32. What tools must the archaeologist have used to remove this bowl from the place where it was found? How would the bowl have been removed? What information does the archaeologist need to piece the bowl together once it has been removed? What information does the bowl give us about the people who made it?"

7. Write the following words and phrases on the chalkboard:

gentle	easily bored	curious
eager	adventurous	strong
hasty	observant	careful
tough	untrained	patient
sloppy	easy-going	educated

able to work in all kinds of places and climates  
 quick to lose interest  
 able to be a good leader  
 not easily discouraged

Ask the children to read the words and phrases and decide which characteristics would be needed by a good archaeologist. Then have the answers given and the reasons. Encourage the pupils to cite from the text when giving their reasons.

8. Duplicate the following list of words, making enough copies so that there will be two for each pupil. Save one set for use in a comparison exercise following the next selection. Distribute the other set to the pupils and ask the children to select those words which describe the work of an archaeologist. Expect differences of opinion in many instances. The attitudes towards that type of work will depend upon the individuals.

slow	dangerous	accurate
costly	irritating	exciting
tiring	scientific	delicate
lengthy	unimportant	careful
dull	disappointing	rewarding
trying	meaningless	detailed
easy	difficult	anxious

*Inferring  
character traits*

*Making judgments  
and drawing  
conclusions*

Have the pupils write their names on their copies and collect them to save for the exercise mentioned above.

Discussion

9. "Do you think you would like to be an archaeologist? Why, or why not?"

## Exploring Farther Afield

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Discussion;  
excursion

**Archaeological Digs.** Refer the pupils to the first exercise suggested on page 33 following the article, and have them discuss what they know about archaeological digs. If there is a museum in your area, the group might visit it. (If the pupils have visited a museum in connection with the previous selection, there will probably be no need to visit it again at this point.) If further information is required, the pupils might compose a group letter to the nearest museum, stating what they wish to know and asking politely for the answers.

Finding out more  
about Pompeii

**Research.** Have the pupils read the second activity on page 33 and discuss the questions it raises. Suggest that they look in the encyclopedia or other references the school library may have, to learn more about Pompeii in ancient times, the disaster that befell the city, and the story of its rediscovery, excavation, and partial restoration.

Reading about an  
archaeological  
discovery

**Using the Library; Making a Book Report.** Alert the school or public librarian to the need for books or articles on exciting archaeological discoveries. Then suggest to the pupils that they consult the librarian, read the books she recommends, and prepare book reports to share with the group.

Writing stories

**Creative Writing.** The children might like to write a story, from the archaeologist's point of view, telling how he found the grave pictured on page 31, some of the difficulties he faced, and how he feels about the experience.

Others might like to write a story about the skeleton, telling whether it was a man or woman, where he or she lived, the family, how he or she got the bracelet, what the pins were used for, and what happened to the person.

## For Added Interest and Enjoyment

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### Books

Cottrell, Leonard. *Digs and Diggers: A Book of World Archaeology*.

Friedman, E. *Digging into Yesterday*. Putnam's

Garnett, Henry. *Treasures of Yesterday*. Natural History Press

MacGregor, Ellen. *Miss Pickerel Goes on a Dig*. McGraw-Hill

Neurath, Marie. *They Lived Like This in Ancient Mesopotamia*. Max Parrish

Parish, Peggy. *Key to the Treasure*. Macmillan, N.Y.

Weisgard, Leonard. *Life Long Ago*. Coward-McCann

### A Poem to Enjoy

Read the following poem to the pupils as they listen for enjoyment:

#### An Indian Arrowhead

I found an Indian arrow head  
Upon the river shore,  
And Daddy says it fell there  
Two centuries before.

It's roughly chipped and made of flint  
That's very hard and dark,



And if with steel you strike it,  
It makes a little spark.

I found it on a sandy beach  
The Richelieu beside;  
The Richelieu's a river  
Where Indians whooped and died.

For in the very early days  
The French and Indians fought  
And paddling down the river  
Great, new adventures sought.

And all along the river's bank  
Where busbied rushes grow  
I've found the strangest treasures  
Lost centuries ago.

A leaden bullet, pottery,  
An old, old cross, glass beads,  
And last my Indian arrow head  
That tells of olden deeds.

*Arthur S. Bourinot*

## Skills For Reading and Research

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### Comprehension, Study, and Research Skills

*Matching  
cause and effect*

**Causal Relationships.** Distribute copies of the following exercise for independent work. (Answers are indicated for the teacher's convenience.)

Read each cause. Then find the result of the cause in the list of effects. Write the letter of the effect on the line before its cause.

#### Causes

- b. 1. Because archaeologists study the remains of ancient civilizations
- f. 2. Because he is trained for his job
- c. 3. Because an archaeologist wants to know all the facts
- h. 4. Because most of the things he seeks lie underground
- a. 5. Because people tended to build cities in the same spot
- e. 6. Because some ancient objects are fragile or broken
- g. 7. Because every scrap of evidence must be preserved
- d. 8. Because it is important to add to knowledge of the past

#### Effects

- a. great mounds or hills were formed by the ruins of ancient cities.
- b. we know a lot about life long ago.
- c. he consults experts in other fields.
- d. the archaeologist feels rewarded for his work.
- e. the archaeologist uses a paint brush or blows the dirt away to uncover them.

- f. an archaeologist can tell a great deal from small objects.
- g. the archaeologist takes photographs, writes notes, and makes measurements before moving an object.
- h. an archaeologist must do a lot of digging.

*Evaluating  
statements*

**Critical Reading.** When reading for information it is important to evaluate what is read to determine its worth. To give the pupils practice in this skill, distribute copies of the following exercise. (Answers are indicated for the teacher's convenience.)

Read each sentence carefully. If it is true, write T on the first line after it. If it is false, write F. When you have finished the exercise, check your work with the reader article. Write on the second line after each sentence the page number where you find proof of your answer.

1. Mounds in the Near East are actually layer cakes. (F) (32-33)
2. Many ancient people were buried with their most treasured possessions. (T) (30)
3. An archaeologist tries to piece together the whole story of man. (T) (30)
4. Uncollected trash and garbage helped to raise the ground level. (T) (32)
5. Hockey is a modern Canadian game. (F) (29)
6. Some people are experts in reading inscriptions in strange languages. (T) (30)
7. An archaeologist is a detective who solves crimes. (F) (30)
8. The mounds formed by ancient ruins have become covered with earth and plants. (T) (32)
9. The bottom layer of a mound is from the oldest city on that site. (T) (33)
10. If an interesting clue turns up in a dig the archaeologist himself takes over. (T) (33)

**Word-Analysis Skills**

**Lesson 3**

Syllabication and Accent  
Review

Word Meaning  
Recognizing synonymous expressions

Spelling  
Using syllabication aids to spelling  
Changing *y* to *i* before certain endings  
Special spelling words  
Building spelling groups

**Pages  
34-48**

**The Valley of the Kings**

This selection tells the story of one of the most exciting and rewarding archaeological discoveries and reinforces the concepts developed in the preceding articles. Since it is particularly well written, it is recommended, as a change of pace, that the

literary aspects be considered first and the relationship to the rest of the unit be established after the first reading.

### Vocabulary

**Enrichment Words:** *Tut-ankh-Amen, Underworld, mummification, Pharaohs, hieroglyphics, Rosetta Stone, Nile, Champollion, Howard Carter, Lord Carnarvon, sarcophagus*

**Phonetic Words:** *mummy, tennis, archery, ostriches, location, entrance, excavated, magical, excavators, disorder, helter-skelter, uppermost, suspense, plaster, innermost, unwound, broadcasts, victim, x-ray, germs, excavation*

**More Difficult Words:** *hyenas, burial, soldier, dazzling, sheath, revenge, circumstances*

### Objectives

#### Comprehension

- Drawing inferences
- Forming opinions
- Noting details
- Evaluating a story
- Noting how additional information may change opinions
- Noting character traits
- Evaluating headlines
- Reading pictures

#### Creative Thinking

- Composing headlines

#### Developing Concepts

- Developing a sensitivity to the concept of time

#### Locating and Organizing Information

- Map work
- Reading for information
- Deriving information from pictures
- Organizing information in chart form
- Classifying events according to time
- Adding to a time line

#### Literary Appreciation

- Appreciating author's style
- Noting how an author creates mood
- Noting how an author builds suspense
- Noting how an author conveys feelings

### Starting Points

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#### Getting Ready to Read

##### *Map work*

Have the pupils locate the following and mark them on the archaeological map or on their individual maps.

Valley of the Kings — this is not shown on all maps. If it is not on the map the children are using, point out to the pupils the approximate location on the west side of the Nile just opposite Luxor.

Nile River  
Rosetta

*People*

Write the names of the following people on the board, have them pronounced, and explain to the pupils who they are.

Tut-ankh-Amen — tüt'ongk'ō mən — a king of ancient Egypt  
Champollion — shom'pol'é'an' — a French scholar who discovered how to read the ancient Egyptian inscriptions  
Howard Carter — an English archaeologist  
Lord Carnarvon — kār nār'vən — a wealthy Englishman who was interested in archaeology

*Words*

Write the following words on the board. Pronounce them and have the pupils say them several times. Explain the meaning of each.

Underworld — the ancient Egyptian way of referring to the place they believed one went after death  
mummification — mum'ə fi kā' shən — a method of preserving the bodies of the dead, practised in ancient Egypt  
Pharaoh — fār'ō — a title given to kings of ancient Egypt  
hieroglyphics — hī'ər ə glif'iks — picture writing used by the ancient Egyptians, usually for sacred purposes  
sarcophagus — sār kof'ə gəs — a stone coffin

*Setting  
purposes  
for reading*

"The story we are going to read today tells about an exciting discovery an archaeologist made in Egypt. Let's read it together to find out what the discovery was and how it was made."

## Delving Into The Story

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### Listening, Reading, and Discussing

**Page 35**  
*Composing  
headlines*

Read the first paragraph aloud to the group. Have the pupils close their eyes and visualize the headlines. "What facts did the headlines contain? What made them exciting?" Call on volunteers to compose "exciting headlines" that might have "flashed" the news around the world.

*Inferring  
questions*

"What questions would the reader of the exciting headlines hope to have answered in the newspaper articles?" As the suggestions are made, list them on the chalkboard. They may be somewhat as follows:

Who was the great ruler of ancient Egypt?  
When did he live?  
What did he do?  
How long did he reign?  
Where was he buried?  
Why was his tomb not discovered until 1923?  
What did the archaeologist find in the tomb?

**Pages  
35-38**

Continue reading to the end of the first paragraph on page 38, as the children listen for answers to the questions they posed and any other information this part of the story offers.

*Reading for  
information*

"What answers did you find?" Let the pupils reread this part of the story and give the answers as they come to them.

*Retelling and  
discussing*

"What other information does this part of the story give?" Let the pupils reread from the beginning of the first complete paragraph on page 36 to the end of the first paragraph on page 37. Then have them tell in their own words about the burial customs and beliefs of the ancient Egyptians. Encourage them to express their thoughts about these customs and beliefs.

"How was it possible for people to read the inscriptions in ancient hieroglyphics?" Have the pupils reread paragraphs two, three, and four on page 37. "How did the Rosetta Stone help Champollion discover how to read hieroglyphics?"

If the pupils do not understand, explain to them that the Greek language never died out and that many modern people have learned it. Therefore, it would be easy for Champollion to read that part of the inscription on the Rosetta Stone. Since the two other languages were on the same stone, it was reasonable to assume that they all said the same thing. It would be hard to go directly from writing in one language to picture writing in another unknown language. Fortunately, one column on the stone was in the everyday Egyptian written language. By comparing the Greek written language, which he knew, to the Egyptian written language, Champollion was able to learn about the Egyptian language. Once he knew the language, he was finally able to figure out the hieroglyphics. Since that time, modern scholars have been able to learn to read Egyptian hieroglyphics from Champollion's findings.

*Discussing value  
of objects from  
ancient times*

Have the pupils read to the end of the first paragraph on page 38 and discuss why robbers would steal things from the tombs. "What would they do with them?" Bring out that they would sell the jewels for money and melt down the golden objects to get the gold. "Why are the objects found in ancient tombs worth much more than the jewels or gold they contain?"

**Pages  
38-47**

Since the story of the discovery of King Tut-ankh-Amen's tomb is an exciting one, read this part of the story, from paragraph two on page 38 to the end of the third paragraph on page 47, aloud to the children without stopping, so that they can experience the thrill and suspense. Then go back and discuss the details, having the children reread wherever necessary.

*Author's style;  
creating mood*

"When a writer makes you feel certain ways as you read, we say he or she creates a mood. Some stories make you feel happy. Others may scare you, and still others may make you laugh out loud. Some stories may make you feel unhappy. Others may leave you thoughtful. Writers of exciting stories try to create a mood of suspense — that is, they try to make you want to read on to find out what surprises come next.

"What moods did the author of this story create?" Let the pupils recall as many as they can. "Which of these moods was built up the most? Yes, suspense. How does the author keep you wanting to read on to the end of the story, even when you feel discouraged, as the men did, when it seems sure they must fail?"

*Conveying  
feelings*

Discuss with the children how the writer makes the reader feel as Carter and his men did.

"Sometimes the writer tells you how Carter felt. Read the second paragraph on page 39. What words tell how Carter felt?" (terribly disappointed, wrong, determined)

"Sometimes the writer tells you how the men felt and then uses other words and expressions which suggest that feeling and make it come across strongly to the reader. Read the last paragraph on page 39 and continuing on page 41. What word at the beginning tells you how the men felt?" (discouraged) "What words and expressions follow which reinforce the feeling of discouragement" (thieves had *again* been ahead, everything was in disorder, scattered about, piled helter-skelter, chariots were broken and heaped together) "Notice how the last sentence of the paragraph seems to sum up the men's feelings without saying so directly." Have the pupils compose two or more concluding sentences which would sum up the men's feelings. Then have them suggest other words that might be used in place of *discouraged* and *determined*.

"At other times the author tells us how the archaeologist felt and then goes on to make this feeling clearer. Read the paragraph beginning on line three on page 41. In the

first sentence she tells us that the archaeologist was *puzzled*. What does she do in the rest of the paragraph to help the reader to sense his bewilderment?" (She gives question after question but no answers.)

*Building  
suspense*

"Read the last two paragraphs on page 41. How does the author capture your interest at the beginning of these paragraphs?" (You want to know the answer to the question "Where was the mummy?" as much as the men did at this point.) "What words in the rest of that paragraph tell how the men's hopes went up and down?" (suspense, thrill, disappointment)

"What words in the first sentence of the last paragraph on page 41 suggest suspense?" (still, fourth, sealed, discovered) "What question does this sentence raise in the reader's mind?" (Is this the room, or will the men be disappointed again?) "What words in the following four sentences add to the suspense?" (remained unopened, unbroken seals, two statues, stood guard) "What other devices does the author use to add to the mood?" (the word *not* in italics, the exclamation mark, the dash) "How do the words 'at long last' show how the men felt and make you feel?" (relieved, triumphant, thrilled)

*Noting details*

"Read page 42. Choose a partner and work together to make a list of all the surprising things the men saw, from the time Carter chipped open the sealed door until they found the sarcophagus of the king."

*Describing  
feelings*

When the pupils have made their lists, let them compare their findings. Then have the children suggest words to describe their feelings and those of Carter and his men as they came upon each surprising item. Ask, too, how Carter must have felt as he stood at last before the coffin he had searched for so long.

*Building  
suspense*

"Read the first three paragraphs on page 47. In these paragraphs the author builds up suspense once again. How does she do it?" (By describing each coffin in turn, until they find the mummy. Then by describing what was found as the linen bandages were unwound. And by leaving to the very last the actual remains of the young Pharaoh)

**Pages  
47-48**

"Sometimes a story which creates a great deal of interest gives rise to other stories. This is particularly true in the case of the discovery of King Tut-ankh-Amen's tomb. Listen as I read the rest of the reader story to you, to find out the second story that arose from the famous discovery."

Read to the pupils from the second-last paragraph on page 47 to the end of the story on page 48. Then encourage the pupils to think critically about this part of the story, using questions such as the following:

*Evaluating  
a story*

"Why did the deaths of some of the men attract interest?"

"How did the newspapers add to the story?"

"How much of the newspaper stories was based on facts? How much was made up by someone's fanciful imagination?"

"Why was 'The Curse of the Pharaohs' an exciting name? What do you suppose made someone think of that name?" (The magic charms and inscriptions in the tomb were supposed to guard the Pharaoh's mummy from being disturbed.)

"Was the curse of the Pharaohs real, or was it just superstition? What do you think? Why?"

## Exploring Farther Afield

*Noting how  
additional  
information may  
change opinions*

**Comparing Opinions.** Recall the list of words describing the work of an archaeologist which was considered in connection with the previous article, "Buried Clues." Distribute copies of the same list, and have the pupils mark them again, in the light of what they have learned from "The Valley of the Kings." When they have finished, give the pupils the lists they marked before, and have them compare their markings. Have them explain why their ideas changed after reading this story. Ask again the question, "Do you think you would like to be an archaeologist? Why, or why not?"

*Noting  
character traits*

**Character Study.** Recall the characteristics of a good archaeologist, as discussed after the article "Buried Clues." Have the pupils tell which of these characteristics Howard Carter possessed and explain their responses.



## Writing a story

**Creative Writing.** "Write a story about the death of one of the men who worked with Carter. Call it 'The Curse of the Pharaohs' and make it as spooky and mysterious as you can."

## Evaluating headlines

**Critical Reading.** "Here are some headlines which you might read in a newspaper." Write the headlines on the board.

1. Was It Really the Loch Ness Monster?
2. Ghosts Said to Haunt Ruins of Pompeii
3. Man Claims to have Seen Flying Saucer
4. Visitor to Museum Says She Saw Chinese Statue Nod Its Head

"What in each headline suggests that its story may not be true?" (1. Word *really* and question mark suggest doubt. 2, 3, and 4, Words *said*, *claims*, and *says* indicate that there is doubt.)

"Now compare those headlines with these."

1. Astronauts Land Safely After 90 Days in Space
2. Rosetta Stone Reveals Secret of Egyptian Hieroglyphics
3. Famous Scientist Visits Our City

Point out that each of these headlines reports a fact that can be proved and that no words expressing doubt are used. Urge the pupils to think critically about things they read, and to be on the alert for any words which suggest doubt.

## For Added Interest and Enjoyment

### Books

Cottrell, Leonard. *Land of the Pharaohs*. World  
Naden, Corinne J. *The Nile River*. Watts  
Snyder, Zilpah Keatley. *The Egypt Game*. Atheneum  
Van Duyn, Janet H. *The Egyptians: Pharaohs and Craftsmen*. McGraw-Hill  
Weingarten, Violet. *Nile, Lifeline of Egypt*. Garrard

## Skills For Reading and Research

### Comprehension, Study, and Research Skills

#### Deriving information from pictures

**Reading Pictures.** Remind the pupils that just as we can learn a lot about life in ancient times from looking at objects from the past in a museum, so we can also learn a lot from examining pictures of ancient objects. Direct them to look at the pictures of items from King Tut-ankh-Amen's tomb in their reader and make a list of all the things they learn about the ancient Egyptians from these pictures and their captions. When they have finished, let them compare their lists.

Have the children look back at the picture on page 21 of the reader and compare a simple Egyptian tomb with the elaborate tomb of a Pharaoh.

**Making a Chart.** Sketch the following chart on the chalkboard and ask the pupils to copy it on their worksheets.

Things Found in Tomb	Reasons Why Put There

#### Organizing information in chart form

Using the chart

Developing  
sensitivity to  
concept of time

Then have them read through the story again to find the information they need to fill in the outline.

A day or so later, have the pupils use their charts to write a description of ancient Egyptian burial customs and beliefs about death.

**Understanding Relative Time.** Point out to the pupils that it is hard to realize how many years ago a king like Tut-ankh-Amen lived and died. Even a month or a year may sometimes seem a long time. It is difficult for us to imagine a century, let alone thousands of years. Have the pupils skim the indicated pages to find the answers to the following questions:

Page 35. How do you know King Tut-ankh-Amen lived a long time ago?

Page 35. How many years has it been since Carter discovered King Tut-ankh-Amen's tomb?

Pages 35, 38. How many years did Carter work to find the tomb?

Page 39. The Rosetta Stone was found a long time ago. How long ago? How long did it take Champollion to figure out the hieroglyphics so that others could learn to read them? Was this before or after Carter discovered King Tut-ankh-Amen's tomb?

Classifying  
events  
according  
to time

Sketch the following charts on the board and fill in the items in the left-hand column. Have the pupils classify the events listed according to the time headings in the other columns. As each item is classified by the pupils, indicate its classification by putting a check mark in the appropriate column. (Answers are indicated for the teacher's convenience.)

Event	Short Time Ago	Long Time Ago	Very Long Ago
Finding King Tut's tomb	✓		
King Tut died			✓
Finding Rosetta Stone		✓	
King Tut ruled Egypt			✓

Event	Short Time	Long Time	Very Long Time
Tut ruled for 6 years	✓		
Tut lived 18 years	✓		
Carter searched for tomb for 9 years		✓	
Door of tomb sealed 3000 years			

Point out to the children that sometimes times are classified according to the length of time between the present and the earliest time to be considered. For example, if we were just considering the finding of King Tut-ankh-Amen's tomb and the discovery of the Rosetta Stone, and were to leave the references to King Tut-ankh-Amen off the chart, then the finding of King Tut-ankh-Amen's tomb would be considered a long time ago from the present and the discovery of the Rosetta Stone would be considered a very long time ago. "How would the classifications change again, if we left the chart as it is, but added when dinosaurs ruled the earth?"

"The classifying of time also depends on what the event involves. For example, there is not much difference between 6 and 9 years, and 18 years is twice as long as 9 years. But 6 years is a short time for a king to rule, and 18 years is a short time for anyone to live, while 9 years is a long time to spend in searching for something."

*Time line*

If the time line constructed after the article on the Royal Ontario Museum is still on the board, have King Tut-ankh-Amen, the Rosetta Stone, and the finding of King Tut-ankh-Amen's tomb added in their proper places.

### Word-Analysis Skills

## Lesson 4

#### Structural Analysis

Reviewing suffixes *er*, *or*

Introducing suffix *ist*

#### Using the Dictionary

Using dictionary illustrations

#### Spelling

Spelling words with suffixes *er*, *or*, *ist*

Special spelling words

Building spelling groups

Page 49

## Ancient History

This poem ends the unit in a light-hearted mood.

### Objectives

#### Literary Appreciation

Appreciating poetry as a vehicle for humor

Developing increased sensitivity to mood

Comparing moods in poems

### Starting Points

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### Getting Ready to Listen

Ask the pupils to turn to the table of contents in their readers and find the title of the last selection in the unit. Explain that *ancient history* is the story of past civilizations, such as those they have been reading about in this unit.

Direct the pupils to turn to page 49 in their readers and look at the pictures. "How can you tell that the pictures represent past civilizations? How would you describe

these pictures? Are they realistic? funny? serious?" The pupils will probably agree that they are funny. "From these pictures, what kind of poem do you think this will be?" (A humorous one) "Listen as I read the poem, to see what the poet has to say about ancient history and how he can make this subject funny."

## Delving Into The Poem

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### Listening, Reading, and Enjoying

Read the poem to the pupils as they listen for enjoyment of the humor. Have the pupils read the poem themselves and match the people mentioned to the correct pictures. A few words and references may need to be explained.

scarab — a kind of beetle

gout — a painful swelling of the joints, particularly in the feet

Vandals — a tribe that lived in Europe during the first six centuries A.D.

Medes and Persians — people who developed civilizations long ago in the countries that are now known as Iraq and Iran

"Why does the poet hope that Romans had stomachaches and the Greeks had toothaches?"

"What 'fuss' did these people of ancient times start? What problems do you think the poet feels they left to us?"

"Does the poet like reading about history? Does he like the Romans and other ancient peoples? Is he serious? How do you know?"

Let the pupils have fun making up some rhyming couplets beginning with "I hope that —."

"What mood is the author in?"

"Is this poem funny? What makes it funny? Find some examples of funny ideas in the poem."

"Do all poems make you laugh? Who can remember some that do?" (If need be, have a book of poems by John Ciardi on hand and read one or two to the group.)

"Can you think of a favorite poem that doesn't make you laugh?" If no response is forthcoming, read two or three non-humorous poems from a children's anthology, or from the previous reader in this series.) "How does it make you feel?"

## Exploring Farther Afield

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*Finding poems  
that create  
moods*

**Looking for Other Poems.** Explain that poems can create all kinds of moods, just as stories can. Suggest that the pupils look in anthologies to find poems that create or describe the following moods:

A mood of suspense  
A naughty mood  
A peaceful mood  
A sleepy mood  
A sad mood

Appoint a time for the pupils to share with the group the poems they have found and explain the mood each creates.

*Writing a poem;  
painting a  
picture*

**Creative Writing; Art.** Some pupils might enjoy trying their hand at writing a poem that will create a mood. Others may prefer to paint a picture that expresses a mood. Point out that colors help to create mood. "What mood does red express? pink? blue? gray? black?"

## Unit Review

### *Recalling selections*

**Comprehension.** To check the pupils' recall of the selections in this unit, distribute copies of the following exercise. (Answers are indicated for the teacher's convenience.)

Here are the titles of the selections in this unit. In the sentences below, find a sentence that tells about each selection. Write the number of the title on the line before the sentence that tells about it.

1. When Dinosaurs Ruled the Earth
2. The Mellops' Go Spelunking
3. The Royal Ontario Museum
4. Buried Clues
5. The Valley of the Kings
6. Ancient History

- 4 It describes the work of an archaeologist.
- 1 It tells about a time when there were no men on earth and the chief living creatures were reptiles — some huge, some small.
- 5 It tells the exciting story of a famous archaeological discovery.
- 3 It describes a place where ancient objects, or pictures, dioramas, or copies of ancient objects are displayed for us to study and enjoy.
- 2 It tells about the discovery of a cave containing ancient objects and paintings by cavemen.
- 6 It tells about a poet's funny thoughts one day when he was fed up with the problems of modern civilization.

### *Forming judgments; evaluating*

**Critical Thinking.** To check the pupils' ability to evaluate and consider critically information they have read, distribute copies of the following exercise.

Read the following sentences. Put an X on the line before those you agree with. Be ready to defend your choices.

1. It is silly to dig up old bones.
2. The past is of no value to the present.
3. Archaeology is hard work, but it can be exciting.
4. Because of archaeology, man has been able to trace his history back thousands of years.
5. Rich objects from the past are worth far more than the gold or jewels they may contain.
6. Digging up the past costs far more than the archaeological discoveries are worth.

### *Arranging events in sequential order*

**Sequence.** To test the pupils' understanding of sequential order, distribute copies of this exercise. (Answers are indicated for the teacher's convenience.)

Read the list of events below. Number them in the order of the time in which they occurred.

- (2) Cavemen painted pictures in caves 35,000 years ago.
- (10) Howard Carter discovered King Tut-ankh-Amen's tomb in 1923.

- (1) Dinosaurs ruled the earth millions of years ago.
- (5) One of the oldest buildings of the acropolis in Athens was completed in 432 B.C.
- (6) A Roman posed for a sculptor in 100 A.D.
- (4) King Tut-ankh-Amen died in 1335 B.C.
- (9) A spinning wheel was made in Quebec in 1865.
- (3) The Cretans played checkers 4000 years ago.
- (8) The Rosetta Stone was found in 1799 A.D.
- (7) Germans wore suits of armor in 1520 A.D.

*Recognizing  
words introduced  
in the unit*

**Vocabulary Recognition.** To check on the pupils' ability to recognize some of the new words introduced in this unit, duplicate the exercise below, omitting the stars, of course. Read the starred word in each box and direct the pupils to find it on their test sheets and draw a line under it.

1 accident *accusing action	2 religion *revenge reason	3 coffin costume *cavern	4 *inscription investigate innermost
5 *victim value volcanic	6 magnet *magnificently magical	7 excavated *excavation excavator	8 *portions provisions project
9 *prehistoric pre-shrunk perfect	10 disorder *diorama descent	11 school *sculpture skeleton	12 icing *icicles bicycle
13 toga *tomb tumble	14 bedspreads *begonias bandages	15 *measurements multiplication uppermost	16 uncertain *uncollected unwound
17 *civilizations circumstances civilized	18 fountain photograph *foundations	19 *x-rays exhibits evidence	20 fortune antelope *fragile
21 punch *punctured formation	22 *thrill thug smugglers	23 crevice *created crane	24 harpoon *hoisted hyenas
25 *knowledge ostrich archery	26 garbage *galleries government	27 pistol *plaster possessions	28 *dazzling dagger tennis



29 *mummy mounds mask	30 germs *golf haul	31 sheath sites *soldier	32 captives *cathedral century
33 engraved entrance *suspense	34 burial *urns arms	35 *broadcasts locations brothers	36 raft *vases robbery

### Word-Analysis Skills Progress Check

Word Meaning  
Synonyms

Using the Dictionary  
Recognizing dictionary respellings

Spelling  
Spelling test





DO YOU GET THE MESSAGE?

# STARTING POINTS

## Learning Objectives in "Do

Selection	Comprehension Literal — Critical Creative	Locating and Organizing Information
<p>Mean Talk Poem Page 51</p> <p>The Case of the Junk Sculptor Pages 52-56</p> <p>The Mean Heartless Detective Pages 57-65</p> <p>Sparkle and Spin Poem Pages 66</p> <p>Richard the Lion-Hearted Pages 68-73</p> <p>The Handsomest Pigs in Town Pages 74-76</p> <p>Unit Review</p>	<p>Concept: say what you have to say clearly and simple, then stop</p> <p>Predicting and verifying Drawing inferences Forming opinions Inferring character traits and reactions Recalling and evaluating details Suggesting alternate titles for junk sculptures Understanding concepts</p> <p>Evaluating the title Evaluating character Noting details Making inferences Recalling details Applying an old adage to the story Evaluating seriousness of crimes Giving opinions Understanding concepts</p> <p>Noting what the poem says about words</p> <p>Speculating on title Retelling story in own words Making inferences Recalling details Relating reading to life Selecting details for dramatization Noting character Understanding a concept</p> <p>Conjecturing Recalling details Making inferences Giving opinions Relating to life Evaluating</p> <p>Recalling means of communication True or false?</p>	<p>Listing and classifying Displaying Adding to chart Alphabetizing a library list</p> <p>Making a booklet Listing and comparing characteristics Adding to the chart</p> <p>Adding to the chart Listing and classifying words</p> <p>Listing ways of reporting news Adding to chart Classifying Making a characterization chart Arranging events in sequential order</p> <p>Listing products and advertising devices on a chart Adding to chart Skimming Alphabetizing a library list</p>

# IN READING

## You Get the Message?"

Literary Appreciation	Word Analysis Dictionary Usage	Spelling	
<p>Enjoying a humorous poem Noting author's technique Noting author's purpose Enjoying tongue twisters</p> <p>Noting author's technique</p>	<p>Noting multiple meanings</p> <p>Reviewing use of quotation marks Introducing prefix <i>mis</i> Noting multiple meanings of words</p>	<p>Spelling words with prefixes Special spelling words Building spelling groups</p>	
<p>Genre: detective stories Comparing stories Comparing story characters</p>	<p>Reviewing dictionary symbols for sounds of <i>o</i> Appreciating action words</p>	<p>Spelling words with long and short sounds of <i>o</i> Special spelling words Reviewing spelling groups</p>	
<p>Genre: biography and legend</p>	<p>Deriving meaning through context Reviewing capitalization Reviewing entry words Selecting correct dictionary meaning to fit context</p>	<p>Spelling words with sounds of <i>or</i> and <i>or</i> Special spelling words</p>	
<p>Finding and interpreting interesting expressions</p>	<p>Reviewing suffixes Recognizing homonyms</p> <p>Visual recognition of new words</p>	<p>Reviewing role of suffixes in spelling Reviewing changes in root words ending in a single consonant or <i>e</i> Special spelling words Building spelling groups</p> <p>Spelling test</p>	
	<p>47</p>		



**STARTING POINTS**  
Learning Objectives in "Do

	<b>Pages</b>	<b>Talking</b>	<b>Moving-Acting</b>	<b>Valuing</b>	
	Pages 126-127	Discussing "reading" people Using stress in speech	Miming expressions by using sign language Acting out specific scenes to demonstrate how language may have begun	Appreciating how early man may have developed language	
	Pages 128-129	Discussing meaning of pictographs			
	Pages 130-131				
	Page 132	Giving directions Following directions			
	Page 133	Discussing relationship between pictographs and codes			
	Pages 134-135	Discussing words and pictures in signs Discussing purpose of punctuation marks			
	Page 136	Discussing archaic language Creating conversation using certain words Reporting about word origins			
	Page 137		Acting out scenes described in poem		
	Page 138	Discussing the meanings of idioms Talking about personal use of slang			
	Page 139	Recalling names of cards Explaining suitability of names Discussing advertiser's choice of names			
	Page 140	Discussing means of persuasion	Acting out situations in which one person persuades another	Appreciating that language is a means of persuasion	
	Page 142		Acting out presentation of a petition		
			48		

# IN LANGUAGE

## You Get the Message?"

Writing	Literary Appreciation	Language Study Vocabulary Development	Locating and Organizing Information
<p>Writing captions for stories</p> <p>Writing pictographs Writing pictograph sentences</p> <p>Writing messages in code Putting words in order to make sentences</p> <p>Writing a story related to signs Rewriting a story using correct punctuation</p> <p>Writing sentences and verses using new words</p> <p>Creating word pictures to improve sentences</p> <p>Preparing a television commercial</p> <p>Writing a petition Writing a record for the future</p>	<p>Appreciating archaic language in a poem</p> <p>Appreciating "made-up" words in a Dr. Seuss poem</p> <p>Inventing names for cars</p>	<p>Using sign language to mime expressions Understanding function of stress in speech Using sounds, gestures, and words to develop language</p> <p>Understanding function of a pictograph Creating pictographs for certain words</p> <p>Reading hobo signs</p> <p>Understanding function of map symbols</p> <p>Understanding relationship between pictographs and codes Understanding that language is a code Working with codes Understanding the importance of word order</p> <p>Understanding that signs are modern pictographs Appreciating the factors that make a sign useful Designing signs Realizing that punctuation is a "sign" language</p> <p>Noting words spelled differently four hundred years ago Noting words no longer used and their replacements</p> <p>Creating new words</p> <p>Understanding idiomatic expressions Defining slang Noting slang words Inventing new slang</p> <p>Understanding purpose of a petition</p>	<p>Planning a treasure hunt</p> <p>Making a picture collection of signs</p> <p>Using reference books to find word origins</p> <p>Lising word pictures found in reading</p> <p>Planning presentation of a television commercial</p> <p>Planning presentation of a petition Compiling information and records for the future</p>

## Overview of Theme in Starting Points in Reading

*To say what I mean  
And to mean what I say  
Is a rule that I always,  
Yes always, obey.*

*Arnold Spilka*

This first verse of the poem "Mean Talk" communicates the poet's message clearly. However, as so often happens, he goes on, striving to convey his message even more clearly, and succeeds only in creating a confusion of excess verbiage in which his message becomes hopelessly lost. The reader is left with an entirely different message — say what you have to say clearly and simply, and then stop.

Words are used in "The Case of the Junk Sculptor" to convey a message in a different way, as Pablo talks about art with convincing authority to impress Sally, his devoted admirer. His message is supplemented by other means of communication — dress, appearance, and actions. However, while these means of communication succeed with Sally, Encyclopedia Brown ignores them and gets his message, and a solution of the case, from observing and interpreting clues.

Much the same technique as Pablo's is used by a thief, as he tries to convince the police that he is a poor, helpless, innocent old man, a victim of circumstances. But "The Mean Heartless Detective" Alphonse ignores his efforts and receives his message of the man's guilt by more scientific means that those employed by Encyclopedia Brown — a comparison of the man's physical measurements with those of known criminals, recorded on cards in Alphonse's filing system.

Words are again the subject of the poem "Sparkle and Spin" — kinds of words and how they can be used to communicate messages of all kinds.

An entirely different method of communication appears in "Richard the Lion-Hearted" as a faithful minstrel uses song to discover his master's dire plight and to convey the message that help will be forthcoming. This story also touches upon the fact that there are times when it is wiser *not* to communicate.

A final method of conveying a message is given in a hilarious manner when "The Handsomest Pigs in Town" help an enterprising and imaginative young man advertise his product in a successful and entertaining way.

For specific learning objectives in this theme, see the chart on pages 46-47.

## Introducing the Theme in Starting Points in Reading

Have the pupils turn to page 50 and read the unit title "Do You Get the Message?" Tell the pupils that there are many ways in which a message can be conveyed. Have them study the picture and tell how the children are "getting the message." Encourage the pupils to suggest as many ways as they can of communicating — traffic signs and lights, posters, advertisements, codes, cards, letters, labels, TV, clocks, records, tapes, bells, etc. They might look around the classroom and find examples there to get them started.

When ideas run out, suggest that the children be on the alert for methods of communication used in the stories and poems of the unit. Draw up a chart form on chart paper, to be filled in after the reading of each selection, so that a cumulative record will be built up.

## Readability of Selections

In the theme "Do You Get the Message?" the story "The Case of the Junk Sculptor" is easy to read and is particularly suitable for below-average students. The stories "The Mean Heartless Detective" and "The Handsomest Pigs in Town" are

average in reading difficulty and should be read with ease by most children. Because of its historical references and literary style, the story “Richard the Lion-Hearted” may be difficult for some students.

### Overview of Theme in Starting Points in Language

The theme “Do You Get the Message?” in *Starting Points in Language* introduces the study of language. While young children cannot be given theories about the nature of language, they can through carefully chosen language activities become aware of some linguistic concepts. In this theme, for example, they learn that there are non-verbal forms of communication, that picture-writing was an early form of written language, that words and spellings have changed over the years, that the purpose of punctuation is to make communication clearer. The language activities in this unit also give the teacher and students an opportunity to make decisions about the appropriateness of their own language in specific situations.

For specific learning objectives in this theme, see the chart on pages 48-49.

### Integration with Starting Points in Language

The language activities in “Do You Get the Message” in *Starting Points in Language* might be integrated in this suggested sequence:

#### Starting Points in Language

1. Pages 126-127 — “reading” people is the starting point for activities exploring different forms of communication

4. Pages 128-131 — children appreciate pictures as a means of communication by reading pictographs, writing pictograph stories, and creating their own pictographs

5. Page 132 — symbols on maps are seen as a modern-day use of pictographs

6. Page 133 — an awareness of words as symbols is developed by language activities involving codes

7. Pages 134-135 — signs and punctuation marks are presented as having a common purpose: to communicate

9. Page 136 — the introduction of some archaic words in “Richard the Lion-Hearted” will be a starting point for activities about obsolete words and word origins

#### Starting Points in Reading

2. In the story “The Case of the Junk Sculptor,” Encyclopedia Brown reads the clues to arrive at a solution to the mystery of the missing junk

3. Besides being observant, the hero in the story “The Mean Heartless Detective” uses scientific methods to expose the criminal

8. Another means of communication is illustrated in the classic story “Richard the Lion-Hearted”

10. Page 137 — making up new words extends the concept that language changes

11. Page 138 — the talking and writing activities emphasize figurative and idiomatic language

12. The story "The Handsomest Pigs in Town" might begin a study of advertising as a form of communication

13. Page 139 — children are given an opportunity to write their own advertising

14. Pages 140-141 — the culminating writing activities enable the children to make use of what they have learned about language

# Mean Talk

This is a “fun” poem, playing with words, repeating one or two phrases, and twisting them about so that the meaning, which is clear at the beginning, is lost in humorous confusion. The poem and its title provide an opportunity for a discussion of tongue twisters and double meanings.

## Objectives

### Creative Expression

Writing tongue twisters

Recording tongue twisters

### Developing Concepts

Say what you have to say clearly and simply, then stop

### Literary Appreciation

Enjoying a humorous poem

Noting author's technique

Noting author's purpose

Enjoying tongue twisters

### Word Meaning

Noting multiple meanings

## Starting Points

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### Getting Ready to Listen

Write the word *mean* on the board and ask the pupils to give as many definitions for it as they can think of. As each suggestion is offered, write it on the board. Remark on the wide variety of meanings the word has.

Now write the word *talk* after the word *mean* and ask the pupils what is usually meant by the phrase. Elicit something similar to “talking in an unfriendly way to someone or about someone”; “talking in an angry way”; “talking in a nasty way.”

“The poem we are going to read today is called ‘Mean Talk’. What do you think a poem with this title will be about?” Let the pupils give their suggestions, then ask them to listen as you read the poem, to see if their ideas are correct.

*Setting purposes  
for listening*

### Listening and Reacting

Read the poem to the children. Their reaction will probably be laughter, since they will likely have been expecting a serious poem, perhaps pointing up a moral.

## Delving Into The Poem

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### Thinking About What Was Read

“What does *mean talk* mean as the title of this poem? Did any of your ideas come close to this meaning?”

“What is the answer to the question in the last line of the poem? Where does the poet give the answer to this question most clearly? Yes, in the first verse. If he had stopped there, his message would have been quite clear. What is the effect when he goes on? What adds to the confusion?”

“In the poem, do you think the poet was really trying to make his meaning clearer by adding the second verse? Why, then did he do it?” (To make the poem funny and to show what may happen when you keep adding one explanation after another.)



"When you are trying to communicate an idea, always state it as clearly as possible and then stop. If you go on to try to explain further, you may end up as the poet did, making your meaning less and less clear with every explanation you add."

## Exploring Farther Afield

*Discussing  
tongue twisters*

**Language Development.** Point out to the children that by repeating words and phrases and turning them about, the poet has almost produced a tongue twister. Ask the pupils what a tongue twister is and have them tell tongue twisters they know. If examples are needed, let them repeat over and over again as quickly as they can *coal oil; rubber buggy bumper; she sells sea shells by the seashore*. Two familiar tongue-twisting verses are:

Percy Pig is plump and pink.  
I like a plump pink pig, I think.

Peter Piper picked a peck of pickled peppers.  
A peck of pickled peppers Peter Piper picked.  
If Peter Piper picked a peck of pickled peppers,  
Where's the peck of pickled peppers Peter Piper picked?

*Writing  
tongue twisters  
Using a  
tape recorder  
A book  
to enjoy*

**Creative Writing.** Some of the pupils may wish to try writing tongue twisters of their own. When they have finished, have them recite their tongue twisters to the group.

**Oral Expression.** Let the pupils have fun recording tongue twisters and playing back the results.

**Other Tongue Twisters.** The children would enjoy a recent collection of tongue twisters and nonsense verse, *My Tang's Tangled and Other Ridiculous Situations*, collected by Sara and John Brewton and G. Meredith Blackburn III. (T. Y. Crowell)

**Communications Chart.** The first item to be entered on the cumulative communications chart will be the lesson illustrated by this poem:

Say your message simply and clearly, then stop.

*Entering items  
on communica-  
tion chart*

Pages  
52-56  
and 77

## The Case of the Junk Sculptor

One way of "getting a message" is by being observant. In this story the reader, along with Encyclopedia Brown, has the opportunity to solve the mystery by reading the clues.

### Vocabulary

**Enrichment Words:** *Harold Finnegan, Sally, Pablo Pizarro*

**Phonetic Words:** *smock, shrug, growled, fender, squealed, splattered, battleship, confessed*

**More Difficult Words:** *Agency, mirrors, studio, admiration, fulfilment, cleanliness*

### Objectives

Comprehension

Predicting and verifying

Drawing inferences

Forming opinions

Inferring character traits and reactions

His knock on the door was answered by Mrs. Green. Yes, she said, what can I do for you?

That old broken roller skate in your garage, said Pablo. May I have it — if you don't need it, that is? he asked.

Why, certainly, replied Mrs. Green. But, tell me, what on earth do you do with all the junk you collect?

I use it to make junk sculpture, Pablo told her. I'm going to be a great artist when I grow up, he added importantly.

How wonderful! said Mrs. Green. And what about you, Encyclopedia? Are you going to be an artist too?

Not me! said Encyclopedia. I'm hoping to be a detective.

How about you? Mrs. Green asked Four Wheels. What are you going to be?

I'm going to be a racing driver, replied Four Wheels. I'm practicing on bikes now, but just wait till I'm old enough to drive sports cars. Then you'll really see some speed!"

### Alphabetizing a library list

**Readiness for Using the Card Catalogue.** Write the following titles on the chalk-board:

No Sleep for Angus, by Alice Weir

Encyclopedia Brown Solves Them All, by Donald J. Sobol

What's New, Lincoln? by Dale Fife

Underground Alley, by William Mayne

The Affair of the Rockerbye Baby, by Antonia Barber

The Blue Boat, by William Mayne

Discuss with the pupils how these books would be arranged in an alphabetical arrangement in the library catalog. Explain that one of the methods used in listing books in a library is by author. Just as in an index or a telephone directory, each name is listed with the last name first. Have the pupils skim the book list to tell which author's name would be listed first. When *Antonia Barber* is given, write it and the title of the book on the board:

Barber, Antonia. *The Affair of the Rockerbye Baby*.

Continue the procedure. When the pupils discover two books by William Mayne, explain that in such cases we must then look at the title of the book to decide which should be listed first; for example, *The Blue Boat* and *Underground Alley*. Because so many titles begin with the little words *a*, *the*, *an*, we use the second word of the title to guide us in alphabetizing. Have the pupils tell which book would be listed first. Record the two books by William Mayne on the board:

Mayne, William. *Blue Boat, The*

Mayne, William. *Underground Alley*

Continue the procedure until all the books are arranged alphabetically by author's names.

The books may then be arranged alphabetically by title. Guide the pupils in this activity so that they disregard the articles in the titles.

### Word-Analysis Skills

## Lesson 5

### Structural Analysis

#### Introducing prefix *mis*

Word Meaning  
Noting multiple meanings of words

Spelling  
Spelling words with prefixes  
Special spelling words  
Building spelling groups

Pages  
57-65

## The Mean Heartless Detective

This story provides excellent basis for comparison with the previous story. Both are detective stories, but in one all the clues are available to the reader while in the other final proof of guilt rests upon records and scientific measurements. Both stories show how people can be strongly influenced by feelings produced by actions, appearance, and smooth talking, and both show the need for a good detective to be observant and objective.

### Vocabulary

**Enrichment Words:** *Alphonse, Paris, monsieur, similarities, index finger, whorl*

**Phonetic Words:** *fingerprint, criminals, system, fool-proof, hastily, boarding house, glared, tongs, perked, impatient, steadily, clenched*

**More Difficult Words:** *abruptly, drawers, squirmed, experiment*

### Objectives

#### Comprehension

- Evaluating the title
- Evaluating character
- Noting details
- Making inferences
- Recalling details
- Applying an old adage to the story
- Evaluating seriousness of crimes
- Giving opinions

#### Creative Expression

- Discussing characteristics
- Devising and playing a game
- Writing about personal experiences
- Pantomime

#### Developing Concepts

- How people can be influenced by manner of speaking, appearance, and actions

#### Literary Appreciation

- Genre: detective stories
- Comparing stories
- Comparing story characters

#### Locating and Organizing Information

- Making a booklet

## Starting Points

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### Getting Ready to Read

#### *Evaluating the title*

Ask the pupils to turn to page 57 and read the title of the story that begins on that page. "Is this a good title for a story? Why do you think so?" (It arouses interest. It makes you want to read the story to find out whether the detective really was mean and heartless and who thought he was.)

#### *Preliminary activity*

Have the pupils read the preliminary activity on page 57, and discuss and list characteristics other than fingerprints, as suggested.

#### *Setting purposes for reading*

Then suggest that the pupils listen as you read the story to them, to see if the detective were really mean and heartless and who thought he was, and to notice if the story contains any items on their list of characteristics.

### Listening and Checking

Read the story as the pupils listen with books closed. Then discuss, superficially at this point, what the children found out.

"Was the detective mean and heartless?" (No. He believed the old man was guilty and set about proving it.) "Who thought he was mean and heartless?" (The two policemen) "Why did they think so?" (They believed the old man's story.) "Were any of the characteristics on your list mentioned in the story? What are they?"

## Delving Into The Story

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### Rereading for Specific Purposes

#### *Reading for details*

Have the children read the story themselves — more than once, if necessary — to notice any details they might have missed when listening to the story.

### Thinking About What Was Read

#### *Supporting impressions*

1. "Did you believe the old man's story at first? Why, or why not? What details in the story made you believe the story — or made you suspicious?"

#### *Inference; recall*

2. "Why did the two policemen think that Alphonse was cruel and heartless? How was the chief of police inclined to feel? What steps did the thief take to try to convince the police that he was old and weak? Why did he do this?"

#### *Recall; inference*

3. "What clues gave Alphonse the message that the old man was guilty? Was it necessary for him to be so harsh in his treatment of the man? Why? What were the steps in Alphonse's system?" As they are given, write them on the chalkboard. The pupils may reread pages 60, 62, 63, and the first paragraph on page 65.

#### *Inference*

"What do you think was written on the various cards that Alphonse kept in his files?" (The card he consulted after each measurement was taken must have included the numbers of the cards of every criminal on record who had that specific measurement. When all the measurements were taken, he would check to see which number of the criminals' cards appeared on every one. The final card would be the one that had that number, and would contain all the measurements of one specific criminal)

#### *Applying an old adage to the story*

4. Write on the chalkboard:

You can't judge a book by its cover.

Discuss the meaning of this old saying with the pupils. "Do you think this old saying is true? How does it apply to this story?"

*Comparing stories; genre*

5. "Let's compare this story with the Encyclopedia Brown story. They are both detective stories but they are of different types. Can anyone tell us how they are different in type?" If no one knows, lead them to it with questions such as the following:

"How did Encyclopedia Brown solve his case?" (By observing and interpreting clues) "How did Alphonse solve his case?" (By taking the man's measurements, comparing them with others on file, and so locating the card containing the man's criminal record.) "So we might say that one detective uses clues only, while the other uses science and records."

"The two stories are different from the reader's point of view too. Can anyone tell how? How is 'The Case of the Junk Sculptor' set up in the reader?" (It is presented up to the point where all the clues have been found, then the solution is given on another page.) "Why is it set up this way?" (So that the reader can try to solve it.) "Could the reader solve the other story on his own? Why, or why not?" (No. He doesn't have the files.) "Yes, that is another way the two stories are different. One gives all the clues for the reader to use, if he can find them, to have the fun of trying to solve the case. The other doesn't give the reader any clues to follow. He just has to read on to admire the detective's methods."

*Methods of influencing people*

"These two stories are alike in several ways." Review with the children the way in which Pablo succeeded in convincing Sally that he was a great artist and that he was innocent. "Is there something similar to that in 'The Mean Heartless Detective'?" (Yes. The criminal played the part of a weak old man with a sick wife. By his appearance, his actions, his voice, what he said and how he said it, he convinced the policemen that he was no criminal, but a poor old man deserving of understanding and pity.)

*Characters*

"How were Sally and the policemen alike?" (They used their emotions as a basis for decisions.) "How were Encyclopedia Brown and Alphonse alike?" (They were not swayed by emotions, but considered only the facts.)

*Crimes*

"There are three types of crime in these two stories — or, at least, since they all involve stealing, three degrees of seriousness."

(a) "How would you describe Pablo's crime? Did he intend to steal? Was his crime serious?" (Pablo didn't intend to steal, in fact, he didn't even realize that taking junk was stealing, and he took only worthless junk that he didn't think anyone wanted.)

(b) "If the old man's story had been true, how would you describe his crime?" (In that case you wouldn't think of him as a criminal. He saw the diamond necklace and was tempted to take it because his need was so great. The necklace was valuable, but you could not feel that the old man was criminal in intent.)

(c) "In the actual case, how would you describe the man's crime?" (It was criminal in intent. He intended to steal the diamonds, and even had a disguise and a story ready to defend himself if he were caught. He had stolen before, in other words, he was a criminal.)

*Opinion*

"In all three cases, something was stolen. Do you think all three crimes would be equal in the eyes of the law? Were they all equally serious? Why, or why not? Should they all be punished? Why, or why not? Should the punishment be the same for all three crimes, or do you think the value of what was stolen, the reason why it was stolen, and the character of the person who stole should determine the punishment?"

## Exploring Farther Afield

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*Taking fingerprints*

**Observation and Research.** Ask the pupils to turn to page 65 in their readers and read the first activity outlined there. Have an inked stamp pad available and some sheets of paper, for the taking of the fingerprints, and cloths for the children to use to wipe the ink off their fingers. Then have the pupils compare their fingerprints and consult the encyclopedia to identify their fingerprint patterns, as suggested.

*Visiting the police station*

**An Excursion.** Obtain the necessary permissions and take the children to visit a police station as suggested in the last activity on page 65. Have the pupils decide in advance the questions they will ask, and remind them to take notebooks and pencils so

Page 58. *"I do not know. I brought her three days ago and found a tiny room in a boarding house. Now I do not remember where the boarding house is. How am I ever to find her?"* Why did the old man say this?

Page 59. *The policemen glared at Alphonse.* Why did they glare at him?

Page 62. *The old man sagged in his chair.* Why did he sag in his chair?

Page 63. *The old man squirmed in his chair.* Why did he squirm?

Page 65. *The chief started forward in his chair. One of the policemen gasped.* Why did they act that way?

Page 65. *A change came over the old man.* What change came over the old man? Why?

## Word-Analysis Skills

### Lesson 6

#### Using the Dictionary

Reviewing dictionary symbols for sounds of *o*

#### Language Development

Appreciating action words

#### Spelling

Spelling words with the short and long sounds of *o*

Special spelling words

Reviewing spelling groups

Pages  
66-67

## Sparkle and Spin

The pupils should enjoy this poem, since it presents words as they probably never thought of them.

### Objectives

#### Comprehension

Noting what the poem says about words

#### Creative Expression

Communicating without words

#### Locating and Organizing Information

Adding to the chart

Listing and classifying words

## Starting Points

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### Getting Ready to Listen

Ask the pupils, "What are words?" As the responses are given, write them on the chalkboard or on chart paper, to be referred to after the reading of the poem.



Direct the pupils to open their readers to page 66 and read the first two paragraphs in the left-hand column. Let the pupils discuss the questions raised and try communicating without using words.

Then read the third paragraph, adapting it as follows: " 'Sparkle and Spin' tells about words, what they are like, how they sound, and what they can do. As I read the poem to you, think about what it says about words that you had never realized before."

## Delving Into The Poem

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### Listening, Reading, and Discussing

Read the poem to the pupils. Allow time for spontaneous reaction and superficial impressions in response to the lead-in purpose. Then have the children read the poem themselves to become familiar with its details, and have the question of what the poem says about words discussed in greater depth.

Refer to the pupils' ideas about words as listed during the introductory discussion and let them compare their ideas with those presented in the poem.

Have the two exercises suggested on page 67 read and carried out.

Refer to the suggestion in the preliminary exercise in the reader about communicating a phrase or sentence without using words. Let the pupils play charades, either as a small-group or a large-group activity. Ask each pupil to write a phrase or a sentence on a slip of paper. Collect all the slips and put them in a box. Then let each pupil in turn draw a slip of paper from the box and try to communicate its message to the group without using words.

Add to the unit chart on methods of communication:

Words

Pantomime

The pupils might enjoy reading, or listening to, *Listen! Listen!* by Ann and Paul Rand. (Harcourt, Brace, and World)

Pages  
68-73

## Richard the Lion-Hearted

This story develops the concepts of song as a means of communication, and the importance of knowing when *not* to communicate.

### Vocabulary

**Enrichment Words:** *King Richard, Blondel of Nesle, Holy Land, Saracens, Christendom, Jerusalem, Christian, Saladin, men-at-arms, Austria, Prince Regent, Europe*

**Phonetic Words:** *humid, minstrels, devotion, pilgrims, allies, numerous, aboard, survived, gloated, domains, imprisoned, plight, slung, entertainment, clamored, contributed, ransom*

**More Difficult Words:** *solace, perilous, crusade, truce, barons*

### Objectives

Comprehension

Speculating on title

Retelling story in own words

Making inferences  
Recalling details  
Relating reading to life  
Selecting details for dramatization  
Noting character

Creative Expression  
Composing songs

Developing Concepts  
There are times when one should *not* communicate

Literary Appreciation  
Genre: biography and legend

Locating and Organizing Information  
Listing ways of reporting news  
Adding to the communications chart  
Classifying  
Making a characterization chart  
Arranging events in sequential order

Word Study  
Deriving meaning through context  
Reviewing capitalization

## Starting Points

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### Getting Ready to Read

*Speculating  
on title*

Direct the pupils to turn to the table of contents and find the title of the story on page 68. Have them suggest what kind of man might bear the title "the Lion-Hearted," and what kind of deeds he might have performed in order to earn such a title. Let them predict what kind of adventures might be included in the story. Record the ideas as they are given and reserve for checking.

*Preliminary  
activities*

Ask the pupils to turn to page 68 and read the suggested exercises. Let them work through them. In connection with the last two paragraphs dealing with minstrels, explain that all minstrels did not travel about. Kings and nobles usually had a favorite minstrel who lived in the palace or castle with them.

*Setting purposes  
for reading*

Recall the ideas the pupils had as to the adventures the story might contain, and suggest that they read the story to see if their ideas were correct and to find out what the minstrel was able to do for Richard the Lion-Hearted.

### Reading and Checking

*Recall*

Have the pupils read through the story, then call upon individuals to retell in their own words what the minstrel Blondel did for Richard the Lion-Hearted. Refer again to the pupils' suggestions of probable adventures in the story and have the children compare their ideas with the actual story events.

## Delving Into The Story

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### Thinking About What Was Read

*Inference;  
recall*

1. "Why would King Richard lead the crusade himself instead of sending his army under the leadership of a general? What did he do in the story that proves he was worthy of the title 'the Lion-Hearted'?" Refer to the children's suggestions, given

before reading the story, as to how such a title might be earned, and let them compare their ideas with those in the story.

*Deriving meaning  
through context*

2. "What is meant by the term 'Christian pilgrims'? What information is given in the story to help you with your definition? What is meant by 'Christendom'? How did you arrive at that meaning?"

*Recall*

3. "Why was it necessary that Richard not reveal his true identity to people he met as he made his way through unknown countries towards home?"

*Concept; relating  
to life*

"This is an example of a time when one should *not* communicate. Can you think of other times or circumstances when a person should not communicate?" (If the children have difficulty getting started, suggest secrets, tattling, etc.)

*Recall*

4. "How was the Duke of Austria's man-at-arms able to recognize Richard?"

*Inference*

5. "Why would the Duke of Austria want people to continue to believe that Richard was dead?"

*Recall*

6. "What is a 'Prince Regent'? Why did the Prince Regent encourage people to believe that Richard was dead?"

*Recall*

7. "How was Blondel able to gain easy access to any castle? What made him suspect that Richard might be imprisoned in the Duke of Austria's castle? How did he communicate his presence to Richard without arousing suspicion?"

*Recall;  
inference*

8. "What steps did Blondel take to bring about Richard's return to England? What opposition did he meet? Why do you think the Prince Regent and the powerful barons did not want Richard to return? Do you think the common people of England wanted the King back? Why, or why not?"

*Characterization*

*Genre:*

9. "How would you describe Blondel's character?"

*biography  
and legend*

10. Ask the pupils to recall the definition of biography. (The true story of a person's life or of some events in a person's life.) Then ask for the definition of a legend. (A story, which may or may not be true but cannot be proved, about a great hero or great events.)

"Part of this story is definitely biography. We know, from historical records, that King Richard I was King of England from 1189 to 1199 and was called 'the Lion-Hearted.' He did go on a crusade to the Holy Land, was taken prisoner on his way home by the Duke of Austria, and was ransomed in 1194. These are true facts. But what about the story of Blondel's part in rescuing the King? It is a story that has been told for a long time, but there are no historical records of it. Which do you think this part of the story is — biography or legend? Why do you think as you do?" (Accept any responses the children can support.)

### Rereading for Specific Purposes

*Selecting  
details for  
dramatization*

**Reading for Specific Information.** Have the pupils reread the story silently and select the necessary characters, scenes, and props to present the selection as a play. Make an outline of their findings on the chalkboard.

Who?

Where?

Props

Scene 1

Scene 2

etc.

If the children are interested, let them rewrite the story as a play. This should be preceded by a discussion as to whether a narrator should be used and the story presented much as it appears in the reader, or whether more dialogue should be written. The play would probably need too much in the way of scenery and props for audience presentation, but the children would enjoy acting it out for their own enjoyment, using makeshift props and imagination.

## Exploring Farther Afield

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### Using a map

**Map Work.** On a map showing England, part of Europe, and the Mediterranean area, have the children locate England, Austria, and Syria, Israel, and Jordon. Explain that in the time of King Richard, the three last-named countries were grouped together as the Holy Land.

Have the children read again the account of Richard's shipwreck and travels after the truce, and trace on the map his probable route. Since Richard's most famous victory was at Acre, they might have him start out from there. (Note: Acre may be shown on a modern map as 'Akko, or it may not be shown at all. The location is just north of Haifa.) Explain that European people were all Catholics in those days, so Richard would know Italy. There was also a good deal of coming and going among the peoples of England, France, Portugal, and Spain, so Richard would also know those countries. This would mean that his wreck must have taken place somewhere in Greece. Suggest that his ship might have been blown well up into the Adriatic Sea and was probably wrecked along the rocky coast of modern Yugoslavia, since travelling due north from there would lead him to Austria.

### Composing a song

**Creative Writing and Music.** Suggest that the children compose a song that Blondel might have sung as he journeyed from castle to castle seeking news of Richard. Those with literary leanings might work together to write the lyrics, while musically-inclined pupils might compose the tune.

### Learning about medieval times

**Research.** The pupils might wish to find out more about medieval times. Some might like to read about the times in general; others might wish to find out about specific aspects, such as the armor used, clothing, daily life, schooling, etc. Alert the school librarian or the librarian at the Public Library to be prepared to suggest sources, and be ready yourself to help the pupils locate information in the encyclopedia, if necessary. *The World Book Encyclopedia*, 1973 edition, includes a good deal of information in the entry *Middle Ages*, and also lists many related articles.

Some pupils might like to consult the encyclopedia or history texts to find out more about Richard the Lion-hearted.

### Communications chart

**Organizing Information.** Have the pupils add "song" to their chart of methods of communicating.

## For Added Interest and Enjoyment

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### Books

Johnston, Joanna, and Karmillar, Murry. *All Kinds of Kings in Fact and Legend*. Norton

King, Fred. M. *How People Lived in the Middle Ages*. Benefic Press

Pyle, Howard: *Otto of the Silver Hand*. Watts

Westwood, Jennifer: *Medieval Tales*. Follett

## SKILLS FOR READING AND RESEARCH

### Comprehension, Study, and Research Skills

#### Capitalization

**Word Study.** Have the pupils skim through the story and list all the words which are capitalized, exclusive of the first words of sentences. They should find: *King Richard*, *Lion-Hearted*, *Royal Highness*, *Blondel*, *England*, *English*, *Nesle*, *Holy Land*, *Saracens*, *Christendom*, *Jerusalem*, *Christian*, *Holy City*, *Saladin*, *Duke of Austria*, *Prince Regent*, *Europe*. List these on the board as they are given. Through discussion, help the children to arrive at categories into which the words could be classified — names, titles, places, people, and have the words listed under the proper headings. Lead the pupils to generalize that proper names, titles, names of places, and names of people are all capitalized in writing.

*Making a  
characterization  
chart*

**Characterization.** Mimeograph the chart form below and distribute copies to the pupils, or sketch the chart form on the chalkboard and have the pupils copy it on worksheets.

Think of words to describe each character on the chart and write them under the heading "Characteristics." Under the heading "Proof" write the page number where proof of each characteristic can be found. The first one is done for you.

Character	Characteristics	Proof
Blondel	faithful	Pages 68, 71
Richard		
Duke of Austria		
Prince Regent		

*Arranging  
events in  
sequential  
order*

**Sequence.** Duplicate the following exercise and distribute copies to the pupils for independent work. (Answers are indicated for the teacher's convenience.)

Read the list of events below. Number the event that happened first 1, the event that happened next 2, and so on until all have been numbered. Read carefully! There are three events mentioned which did not happen in this story. Mark them with an X.

- ( 4 ) The ship was wrecked in a storm and Richard was cast ashore in a strange land.
- ( 10 ) By means of a favorite song, Blondel found out where King Richard was.
- ( X ) Richard led an attack on Jerusalem but was unable to take the Holy City.
- ( 1 ) King Richard set forth on a crusade to the Holy Land.
- ( 8 ) Blondel refused to believe the King was dead.
- ( X ) Richard was invited by the French King to join him in a crusade against the Saracens.
- ( 12 ) The English people ransomed their King and Richard returned home.
- ( 3 ) King Richard set sail for home.
- ( 11 ) Blondel spread the news of the King's plight in England.
- ( 2 ) After many mighty battles, King Richard forced the Saracens to make a truce.
- ( 6 ) The Duke of Austria cast Richard into a dungeon.
- ( X ) The Prince Regent pretended he was glad to see Richard back home again.

- ( 7) When Richard wasn't heard from for a year, the Prince Regent encouraged the belief that he was dead.
- ( 9) Blondel journeyed from castle to castle in search of his master.
- ( 5) On his way home, Richard was captured by the Duke of Austria's men-at-arms.

### Word-Analysis Skills

## Lesson 7

#### Using the Dictionary

Reviewing entry words

#### Word Meaning

Selecting correct dictionary meaning to fit context

#### Spelling

Spelling words containing sounds of *or* and *a r*

Special spelling words

Pages  
74-76

## The Handsomest Pigs in Town

This simply written story will delight the children with its humor and can be used to develop a discussion on methods of advertising to communicate with prospective customers.

### Vocabulary

**Enrichment Words:** *Irishman, kneebreeches, cutaway coat, billycock hat*

**Phonetic Words:** *advertise, livestock, wallowing, speck, commotion, nudged, encouragement, antics, programs*

**More Difficult Words:** *skis, approval, tassels, procession, artificial*

### Objectives

#### Comprehension

Conjecturing

Recalling details

Making inferences

Giving opinions

Relating to life

Evaluating

#### Creative Expression

Composing an advertisement

Discussing advertisements

Writing stories

Illustrating humorous episodes

Planning an advertising device

#### Literary Appreciation

Finding and interpreting interesting expressions



Locating and Organizing Information  
 Listing products and advertising devices on a chart  
 Adding to the communications chart  
 Skimming  
 Alphabetizing a library list

## Starting Points

### Getting Ready to Read

*Discussing  
advertising  
devices*

Ask the pupils to name the most familiar advertisements they see on TV. As the various commercials are given, list them on the board or on chart paper. Elicit from the pupils their reasons for recalling each advertisement, and record the responses beside the product, as indicated on the following chart.

Product	Why Remembered
Slinky Toys Orange juice	Musical jingle Cartoon Orange Bird

*Composing an  
advertisement*

Direct the pupils to turn to page 74 in their readers and read the title of the story and the suggested activity. Allow them to make suggestions as to ways to advertise the sale of the bikes and plan an advertising campaign incorporating the best ideas.

*Setting purposes  
for reading*

Have the children read the lead-in question to the story and let them speculate on what the pigs might be advertising. Then suggest that they read the story to see how their ideas compare with the story.

## Delving Into The Story

### Reading and Discussing

*Guided reading*

To add an element of suspense and heighten enjoyment by making certain the pupils understand and appreciate each event of the story, guide the reading as follows:

Either ask a good oral reader to read the first two paragraphs of the story, or have the pupils read silently.

*Conjecture*

"Why do you think the usual businessman came to market to buy pigs? Why do you think Tom was going to buy pigs? Read to the bottom of the page to discover what he did with his purchase."

After the reading ask, "Why would Tom go to the trouble of scrubbing the pigs? How could scrubbing the pigs help to *sell* a lot of bacon for Tom? Read the first five paragraphs on page 75 to discover what Tom's plan was."

*Recall;  
inference*

After the reading ask, "What was the reaction of the people when they saw the pigs? Why? Why did everyone begin to follow the pigs? Was Tom's plan working?"

*Recall*

"Now read to the end of the story, to see what happened."

After the reading ask, "How did the pigs almost ruin Tom's plan? What effect did the pigs' wallowing in the mud have on the crowd? If you had been there, would you have cheered for the pigs or for the Irishman? Why?"

*Inference  
and opinion*

"What do you think made the people decide to try Tom's bacon? Was it the pigs? If so, why? If not, what was responsible?" Lead this discussion into a consideration of the first activity on page 76 of the reader.

*Relating to life;  
evaluating*

Have the pupils read the second activity on page 76 and tell how they would test Tom's bacon to see if his advertising sign was honest.

## Exploring Farther Afield

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*Evaluating  
products  
Creative  
writing*

**Discussion.** Direct the pupils to read the third activity on page 76 and let them discuss and answer the questions.

When the questions have been answered and the discussion has died down, suggest to the pupils that they each write an account of an experience they have had in coaxing their mothers to buy a product advertised attractively on TV and discovered that they didn't like it.

*Illustrating  
humorous episodes*

**Art.** This is an excellent story for illustrating. Encourage the pupils to illustrate what they consider the most humorous part of the story. Charcoal sketches would be most effective. If the parts they select include the Irishman, direct them to look at the story illustrations to see what kneebreeches, cutaway coat, and billycock hat look like.

*Planning an  
advertising  
device*

**Creative Expression.** Divide the pupils into small groups. Have each group select one of the businesses listed below and plan an unusual method of advertising the product.

Shoe store  
Clothing store

Sporting goods shop  
Ice cream shop

Toy shop  
Pet shop

*Adding to  
the chart*

**Organizing Information.** Have the children add advertisements and advertising devices to their chart of communication methods.

## For Added Interest and Enjoyment

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### Books

Annett, Cora. *Homerhenry*. Addison-Wesley  
Cass, Joan. *The Cats Go to Market*. Abelard-Schuman  
Chardiet, Bernice. *Juan Bobo and the Pig. A Puerto Rican Folk Tale*. Walker  
Fife, Dale. *What's the Prize, Lincoln?* Coward, McCann, & Geoghegan  
Herrmann, Frank. *The Giant Alexander and Hannibal the Elephant*. McGraw-Hill  
Olsen, Aileen. *Mafie and the Persian Pink Petunias*. Abelard-Schuman  
Stevenson, James. *Here Comes Herb's Hurricane*. Harper & Row  
Walker, Barbara. *Pigs and Pirates: a Greek Tale*. David White

### A Poem to Enjoy

The pupils would enjoy the following nonsense poem about another creature that attracted a crowd as he walked down the street.

#### Tip-Toe Tale

A fish took a notion  
To come from his ocean  
And take in the sights of the town.  
So he bought him a hat  
And a coat and cravat  
And a one-legg-ed trouser of brown! *He did!*  
A one legg-ed trouser of brown!

His suit fit so queerly  
That everyone nearly  
Went following out on the street!  
But the best of it all  
Was how handsome and tall  
He could walk when he didn't have feet! *He did!*  
He walked when he didn't have feet!

Now I must confess that  
 I surely could guess that  
 A fish trying walking would fail  
 But with no one's advice  
 He walked *perfectly* nice  
 On the very tip-toes of his tail! *He did!*  
 On the very tip-toes of his tail!

*Dixie Willson*

## Skills For Reading and Research

### Comprehension, Study, and Research Skills

*Skimming to find  
 interesting  
 expressions*

**Literary Appreciation.** There are a number of expressions in this story which are worthy of notice because of the interesting use of words. Direct the pupils to skim the story to find these expressions and be ready to explain them. (Examples of such expressions are given below.)

- Page 74. two very fine porkers  
 Tom's eyes widened with delight.  
 The man nodded his approval.  
 You'll get a good supply of bacon from these two.  
 Tom polished them until they shone.
- Page 75. this strange procession  
 The crowd let out a roar of laughter.  
 Some people shouted words of encouragement to the Irishman.  
 watch the antics of the Irishman and his pigs
- Page 76. The pigs decided to be on their way.  
 The pigs were selling bacon for him already.

*Alphabetizing  
 a library list*

**Preparing for Use of Card Catalog.** To give additional practice in alphabetizing a library list by author and title, write the following on the chalkboard:

All the Way Home, by Lore Segal  
 The Giant Alexander and Hannibal the Elephant, by Frank Herrmann  
 The Cats Go to Market, by Joan Cass  
 Mafie and the Persian Pink Petunias, by Aileen Olsen  
 Juan Bobo and the Pig, by Bernice Chardiet  
 Tell Me a Mitzi, by Lore Segal  
 Here Comes Herb's Hurrican, by James Stevenson  
 Pigs and Pirates, by Barbara Walker  
 Homerhenry, by Cora Annett

Direct the pupils to put the list in alphabetic order according to the names of the authors. Recall how two books by the same author should be listed (alphabetically by title).

When the alphabetic list by author is completed, have the books listed alphabetically by title. Recall that small words such as *a*, *the*, and *an* are not used in alphabetizing by title; that the second word of the title is used instead.

### Word-Analysis Skills

## Lesson 8

Structural Analysis  
 Reviewing suffixes

Word Meaning  
Recognizing homonyms

### Spelling

Reviewing the role of suffixes in spelling  
Reviewing changes in root words ending in a single consonant or *e* when some suffixes are added  
Special spelling words  
Building spelling groups

## Unit Review

*Recalling  
means of  
communication*

**Comprehension.** To check on the pupils' recall of the various methods of communication mentioned in the unit, distribute copies of the following test. (Answers are indicated for the teacher's convenience.)

Below is a list of the stories and poems of this unit. Read the methods of communication below the story titles. Decide in which story or poem each method of communication is used and write the number of the story or poem before it. Think carefully. Some methods are used in more than one story.

1. Mean Talk
2. The Case of the Junk Sculptor
3. The Mean Heartless Detective
4. Sparkle and Spin
5. Richard the Lion-Hearted
6. The Handsomest Pigs in Town

- (5) Song
- (2,3) Way of talking
- (2) Observing and interpreting clues (details)
- (3) Compiling measurements
- (4) Pantomiming
- (2,3) Using clothing to give an impression
- (6) Advertising devices
- (3) Using record cards

Which selection tells how too much explanation can confuse a message? (1)  
Which selection tells about different kinds of words? (4)  
Which selection tells when one should not communicate? (5)

*True or false?*

**Critical Reading and Recall.** Distribute copies of the following exercise. (Answers are indicated for the teacher's convenience.)

Read each statement carefully. If it is true, write Yes. If it is not true, write No. If the story did not give the information, write Can't say.

- 1 Sally believed everything Pablo told her. (Yes)
- 2 Encyclopedia noticed every little detail. (Yes)
- 3 Pablo became a great artist when he grew up. (Can't say)
- 4 Alphonse trusted records rather than appearances. (Yes)
- 5 The police chief knew right away that the old man was a thief. (No)
- 6 Richard ruled England wisely and well. (Can't say)
- 7 The Duke of Austria was suspicious of Blondel. (No)
- 8 The Saracens were the enemies of Christendom. (Yes)

- 9 Tom's business did so well that he became very rich. (Can't say)  
 11 Tom paid the Irishman well to parade the pigs. (Can't say)  
 12 People laughed so hard at the antics of the pigs that they did not notice the signs on their sides. (No)

*Visual  
recognition  
of new words*

**Vocabulary Recognition.** To test the pupils' visual recognition of the vocabulary introduced in the unit, duplicate the following test (omitting the stars, of course) and distribute copies to the pupils. Read the starred word in each box and ask the pupils to find and underline it.

1. baron *bacon baked	2. *mirrors minstrel minor	3. clamored clenched *cleanliness	4. *procession protection program
5. nudged numbers *numerous	6. imperfect imprisoned *impatient	7. human *humid humor	8. admiration *advertise artificial
9. pilgrims *perilous perked	10. *encouragement entertainment experiment	11. smack smug *smock	12. truth *truce tassels
13. fool-proof fingerprint *fulfillment	14. skies *skis squealed	15. *whimper winner wallowing	16. drawers domains *devotion
17. aunts *antics agency	18. growled gloated *glared	19. *abruptly aboard abroad	20. animals *criminals crusade
21. slung solace *system	22. *confessed commotion contributed	23. hastily handsome *ransom	24. studio *survived steadily
25. *allies approval livestock	26. splattered *squirmed square	27. *fender plight tongs	28. necktie battleship *boarding house

### Word-Study Skills Progress Check

Spelling test







**SNAKES ALIVE!**

# STARTING POINTS

## Learning Objectives in

Selection	Comprehension Literal — Critical Creative	Locating and Organizing Information
<p>The Snake Page 79</p> <p>Sharpur the Carpet Snake Pages 80-88</p> <p>The Black Snake Page 89</p> <p>Snakes Alive Pages 90-91</p> <p>Rikki-Tikki-Tavi Pages 92-115</p> <p>Unit Review</p>	<p>Paraphrasing a poem in prose form Drawing inferences</p> <p>Recalling details Drawing inferences Matching text and pictures Inferring feeling Predicting events Forming opinions Summarizing a story Discriminating between fact, fiction, and fancy</p> <p>Inferring and comparing attitudes</p> <p>Recalling details from other selections Making comparisons Recalling details in the selection Making inferences, drawing upon outside information Evaluating statements</p> <p>Noting and recalling details Drawing inferences Inferring feelings Giving opinions Predicting outcomes Evaluating parts of a story Noting implied meanings Discriminating between fact, fiction, and fancy</p> <p>Main idea of paragraphs Recognizing fact, fiction, and fancy</p>	<p>Using a map Using the encyclopedia to learn more about Australia</p> <p>Making a chart Observing the use of headings Making an outline Using the encyclopedia and other reference sources Observing a live snake Reviewing the use of the encyclopedia Introducing the index of an encyclopedia</p> <p>Using an encyclopedia Reading maps Recalling events in sequence</p>

## IN READING

### "Snakes Alive"

Literary Appreciation	Word Analysis Dictionary Usage	Spelling	
<p>Noting humor as a vehicle for conveying a message Noticing how the form of a poem may indicate how it should be read</p> <p>Noting descriptive words and phrases Examining a complicated plot Noting author's technique Noting character traits Noting another point of view Learning about fiction</p> <p>Noting descriptive verbs Visualizing word pictures Appreciating effectiveness of similes</p> <p>Appreciating author's style Foreshadowing events to come Noting author's technique Noting how an author builds suspense Learning about climax Personification Point of view</p>	<p>Synonyms and synonymous expressions Introducing the symbol for <i>e</i> as in <i>term</i></p> <p>Dictionary symbols for sounds of <i>i</i></p> <p>Introducing prefixes <i>im</i> and <i>in</i> Using the dictionary to determine precise meanings</p> <p>Selecting words according to context Recognizing new words</p>	<p>Spelling words containing the sound of <i>er</i> as in <i>term</i> Special spelling words Building spelling groups</p> <p>Spelling words containing sounds of <i>i</i> Special spelling words Building spelling groups</p> <p>Spelling words with prefixes <i>im</i> and <i>in</i> Reviewing spelling of irregular verb forms Noting changes in verbs ending in <i>ie</i> when <i>ing</i> is added Special spelling words Building spelling groups</p> <p>Spelling the special words introduced in the unit</p>	
	79		

# STARTING POINTS

## Learning Objectives

	Page	Talking	Moving-Acting	Valuing	
	Pages 142-143	Discussing content of photograph Giving reasons to support opinions		Appreciating that the keeping of pets entails certain responsibilities	
	Pages 144-145	Talking about personal attitudes	Acting out situations to demonstrate particular attitudes	Realizing that attitudes may be based on erroneous beliefs rather than on facts	
	Page 146	Comparing and discussing validity of answers			
	Page 147				
	Pages 148-149				
	Page 150		Miming to show factual understanding of topic		
	Page 151	Choral reading of poem			
	Pages 152-153	Posing additional questions about topic			
	Page 154	Taking turns to tell a story	Acting out events described in news article		
	Page 155				
			80		

IN LANGUAGE  
in “Snakes Alive”

Writing	Literary Appreciation	Language Study Vocabulary Development	Locating and Organizing Information
<p>Writing about personal feelings</p> <p>Writing a sequel to a scene shown in photograph</p> <p>Writing to answer specific questions</p> <p>Writing a letter related to events described in news article</p> <p>Writing an imaginary story</p> <p>Writing a poem</p> <p>Writing a configuration poem</p> <p>Writing imaginary conversation</p>	<p>Understanding nature of a myth</p> <p>Appreciating mood of a poem</p>	<p>Defining the word “naturalist”</p> <p>Choosing descriptive words</p>	<p>Reading article to find answers to questions</p> <p>Determining whether statements are true or false</p> <p>Using photographs as a source of factual information</p> <p>Making an informational chart</p> <p>Using reference books</p> <p>Reading article to find answers to questions</p>



## Overview of Theme in Starting Points in Reading

*But never met this fellow,  
Attended or alone,  
Without a tighter breathing,  
And zero at the bone.*

*Emily Dickinson*

These lines express the usual feeling we experience when confronted by a snake. Ever since the serpent tempted Eve, man has regarded the snake with suspicion and aversion. This attitude is reflected in the first poem of the unit, “The Snake.” Though treated lightly and with humor, the threat is there, and the warning.

Much to the reader’s surprise “Sharpur the Carpet Snake” presents a snake in an entirely different light. Sharpur is a trusted and affectionate pet. He is also a hard worker who more than pays his way.

The poem “The Black Snake” carries on this new attitude towards snakes. The poet is delighted with the beauty of a snake in her garden. She longs to have it as a pet, but does not want to deprive it of its freedom.

By now our curiosity towards snakes is aroused. We want to know more about these creatures. “Snakes Alive” supplies some interesting facts, and acts as a starting point for further research. The article also reminds us that some snakes are dangerous by giving some information about snake venom.

With the story “Rikki-Tikki-Tavi,” we come in a full circle back to the realization that all snakes are not lovable pets. Nag and Nagaina, two cobras, and Karait are the villains who hold an English family in India in terror until an engaging little mongoose comes to live with them. Snakes are the natural prey of a mongoose, and Rikki immediately sets to work to rid the garden of them. We thrill with alternate terror and triumph as he battles one snake after another. At the end of the story, the English family, the birds, frogs, and other creatures of the garden, and we, the readers, breathe gratitude and thanks to the justifiably proud mongoose, and Rikki-Tikki-Tavi has firmly established himself in our hearts as one of the beloved animal heroes of English literature.

For specific learning objectives in this theme, see the chart on pages 78-79.

### Introducing the Theme in Starting Points in Reading

The unit title, “Snakes Alive!” should be enough to start the pupils talking and reacting. Encourage them to tell their feelings about snakes. Then tell them that the selections in this unit present various attitudes towards snakes and include interesting information that they probably don’t know.

### Readability of Selections

In the unit “Snakes Alive!” the story “Sharpur the Carpet Snake” is average in reading difficulty and should be read with ease by the majority of children. The factual article, “Snakes Alive!” is short and easy to read. Because of its literary style and length, “Rikki-Tikki-Tavi” is more difficult, and it is suggested that the teacher first read this story aloud. It might then be broken into sections for independent reading by the students.

### Overview of Theme in Starting Points in Language

The stories and poems in this unit in Starting Points in Reading show the snake in various roles — as a creature helpful to man, as a creature of beauty, and as a creature potentially dangerous to man.

In the corresponding theme in Starting Points in Language, the activities extend these concepts by encouraging children to explore their own feelings toward snakes

and by illustrating that often their attitudes are based on superstition rather than on fact. An emphasis on research activities gives the children the information they need to re-assess their understandings about snakes.

For specific learning objectives in this theme, see the chart on pages 80-81.

### **Integration with Starting Points in Language**

The language activities in "Snakes Alive!" in Starting Points in Language might be integrated in this suggested sequence:

#### **Starting Points in Language**

1. Pages 142-143 — some children may decide that they would like to keep snakes as pets. The opening article and questions will compel them to consider whether they can provide adequate care
2. Pages 144-145 — because aversion is a typical reaction to snakes, the talking and acting activities require children to think about the sources of their own ideas about snakes

5. Page 146 — now that the children appreciate the need for factual information, they are ready to learn more about Canadian snakes and to discover what is true and what is not true about them

6. Pages 148-149 — the knowledge the children have acquired from observation and research is presented in narrative and chart forms

7. Pages 150-151 — snakes can also be fun, and the poem "The Principal Part of a Python" is the starting point for drama activities

8. Pages 152-153 — a short selection describes how snakes move and motivates the children to find answers for their own questions about snakes

9. Pages 154-155 — the writing activities provide opportunities for children to use their imaginations and their new understandings about snakes

#### **Starting Points in Reading**

3. The events in the story "Sharpur the Carpet Snake" illustrate the ideas the children have discussed: the snake causes panic among those who do not know that it is nonvenomous

4. Factual information about snakes is introduced in the short article "Snakes Alive!"

10. As a culminating activity, the children listen as the teacher reads one of the classic stories about snakes — "Rikki-Tikki-Tavi"

# The Snake

This light little poem introduces the unit on snakes with a touch of humor which should help to establish a more objective view towards snakes than the conventional reaction of horror.

## Objectives

### Comprehension

Paraphrasing a poem in prose form

Drawing inferences

### Literary Appreciation

Noting humor as a vehicle for conveying a message

Noticing how the form of a poem may indicate how it should be read

### Oral Reading

Enjoying reading a poem to bring out the humor

## Starting Points

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### Getting Ready to Listen

Have the pupils find the title of the first selection in Unit 3 in the table of contents. "In this poem, the poet gives us a warning about snakes. Listen as I read the poem to learn what his warning is."

## Delving Into The Poem

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### Listening, Reading, and Discussing

Read the first four lines of the poem in a serious and ominous tone. Pause, then read the next two lines in an even more ominous manner to increase the suspense. Pause again, then deliver the last line as a punch line. The children will probably laugh.

"Why do you laugh?" The responses will probably be that the poem is funny; that the idea of jaws being awake is funny. Lead them to see, also, that it was the contrast between what they thought was coming next and the humorous twist of the actual ending that surprised them into laughter.

"The poet intended the poem to be read as I read it. He used the form of the poem to show how it should be read. Open your readers to page 79 and look at the poem. Notice the space after the first four lines. That is to give the reader or listener time to think of how horrible it would be to step on a snake! Then there is another space after the next two lines, to let the reader or listener imagine even more horrible things that the jaws might do. And then the surprising, funny last line." Let the pupils have fun reading the poem aloud.

"Now let's think about the poem. What is the poet actually saying? Tell us in your own words." Elicit some such paraphrase as "Don't step on a snake because it might bite you."

"That's really a serious warning, isn't it? Why do you suppose the poet chose to make his poem surprising and funny?" Help the children to recall that funny poems or stories are more likely to be remembered.

"Why did the poet say 'the sleeping snake'? Would anyone be as likely to step on a snake that was awake? Why, or why not?" (Most snakes hurry away at your approach, and even if it did not get out of the way quickly enough, you would still see the movement and avoid it. A rattler might not move away, but stay coiled up ready to strike, but you would still hear its rattle in time to avoid it.)

"Would you need to worry about being bitten by most snakes? Why, or why not?" (No. Most snakes in Canada are harmless. Only the rattlesnakes are poisonous.)

"Still, you wouldn't want to step on a snake accidentally, would you? Why not?" (The idea of stepping on anything that is alive and wriggles under your foot is abhorrent to most people. Some pupils might also suggest that they wouldn't want to hurt a harmless little snake.)

Have the pupils consider the title. "What other title might the poet have used?"

End the lesson by having the pupils read the poem aloud once again, just for fun.

Pages  
80-88

## Sharpur the Carpet Snake

The story of Sharpur will help to dispel the impression that snakes are all bad. Not only is Sharpur an affectionate pet. He is also very useful and performs his specific job so well that he more than earns his keep.

### Vocabulary

**Enrichment Words:** *Sharpur, Sydney, Australia, beetroot, Benjamin Colley, green-grocers, Woolloomooloo, gormandizers, nonvenomous, Archibald, Algernon, Rutherford, aboriginal, Nemarluk, Jaggamara, Persia, Dandar, Catherine Wheel, Circular Quay, pandemonium, exonerated.*

**Phonetic Words:** *persimmons, apricots, din, settee, lodgings, advertisement, latching, shabby, sulking, shuddered, squeaking, scampering, crates, sleeker, coiled, draped, hereby*

**More Difficult Words:** *artichokes, guaranteed, slithered, satiated, marrows, extraordinary, cavernous*

### Objectives

#### Comprehension

- Recalling details
- Drawing inferences
- Matching text and pictures
- Inferring feelings
- Predicting events
- Forming opinions
- Summarizing a story
- Discriminating between fact, fiction, and fancy

#### Creative Expression

- Interpreting word pictures through creative movement and painting

#### Literary Appreciation

- Noting descriptive words and phrases
- Examining a complicated plot
- Noting author's technique
- Noting character traits
- Noting another point of view
- Learning about fiction

#### Locating and Organizing Information

- Using a map
- Using the encyclopedia to learn more about Australia

Reading Technique  
Reading to answer questions  
Reading a picture

Word Meaning  
Synonyms and synonymous expressions

## Starting Points

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### Getting Ready to Read

*Locating Sydney  
on the map*

Ask the pupils to turn to page 81 in their readers and read the first suggested preliminary exercise. On a large wall map showing both Canada and Australia, or on a similar map in individual atlases, have the children locate Sydney, Australia and answer the questions posed in the exercise.

Pictures of Australia may be found in illustrated encyclopedias, in books on Australia such as those listed below under **For Added Interest and Enjoyment**, or in travel brochures. Give the pupils time to look at the pictures and discuss how Australia compares with Canada.

*Setting purposes  
for reading*

"The story we are going to read today is about Ben Colley, who sold vegetables in the city market in Sydney. Ben had a problem with rats which nibbled at his vegetables and made them unfit for sale. To solve this problem, he bought a carpet snake which was advertised as a good ratter. Which do you think might present the greater problem — the rats or the snake? Why do you think as you do? Let's read the story to find out if you are right."

## Delving Into The Story

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### Reading and Discussing

Direct the pupils to read to the end of the third paragraph on page 82, to learn just how bad a problem Ben had with the rats. This part of the story describes the setting for events which follow. When the pupils have finished reading, set the scene in their minds and clarify the problem with questions such as the following:

*Noting details*

"Where was the market? What made it noisy? What made it busy and crowded? What could you buy there?"

*Description*

"Find words and phrases that paint a picture in words of the market."

*Opinion*

"Would you like to go shopping at that market? Why, or why not?"

*Details;  
inference*

"Where was Ben's stall? Where was his office? Where did he live? Do you think his was a comfortable life? Was he content?"

"What problem did Ben have with the rats? Why was it serious?"

*Reading to  
answer questions*

"Now read to the end of the first line on page 85. As you read, try to find the answers to the following questions." Write on the chalkboard:

What breed of snake was Sharpur?

Was the snake big or small?

Was he friendly, as the advertisement stated?

Was he a dangerous snake?

Was he a good ratter?

When the pupils have finished reading this section, have them tell the answers they found to the questions on the board.

*Matching text  
and pictures*

"Look at the picture on page 84. What does it show? Who will find and read for us the paragraph it illustrates?"

"Look at the picture on page 85. What does it show? Who will find and read for us the paragraph it illustrates?"

*Inferring  
feelings;  
predicting*

"How do you suppose Ben felt that night? Do you think he suspected that the snake might cause any problems? Do you think it might? What might it do to cause a problem?"

*Reading a  
picture  
Recalling  
details*

"Look at the picture on pages 84-85. What is happening? Who is the center of attention? Why? How are the people behaving? How do they feel? Why?"

"Read to the end of the second paragraph on page 86 to see if your ideas are right."

After the reading, let the pupils compare their reading of the picture with the events described in the text.

"How did Sharpur get loose that day? What did the men do? What did one woman do? Do you think she was the woman shown in the picture?"

"What word describes the noise and confusion?" (The pupils may need help with the pronunciation of *pandemonium*. It is pan də mŏ' nē əm.)

*Inference*

"What did Ben do when all the commotion happened? What effect did his words have on the crowd? What makes you think that perhaps Ben's troubles with his snake might not be over yet?"

"Now read to the end of the story, to see if Ben did have further problems because of the snake and what happened."

*Recalling  
details*

After the reading, question as follows:

"Why did the Market Board say that Sharpur had to go? Why did they think the snake couldn't remain in the city?"

"What did Ben decide he would do if Sharpur had to leave the market?"

"Why did the members of the Market Board change their minds?"

*Opinion*

"What notice did the Board insist that Ben display? Do you think the notice would work? Why, or why not?"

### Thinking About What Was Read

*Examining a  
complicated plot*

1. "This story has a rather complicated plot. There are really three plots in one, each plot growing out of the one before. Let's see if we can make them clear. What was the first problem?" (Ben was bothered by rats.) "How was it solved?" (Ben bought a snake to kill the rats.)

"What was the second problem that grew out of the first one?" (The snake got loose and frightened people in the market.) "How was it solved?" (Ben assured everyone that the snake was a harmless pet.)

"What was the third problem that grew out of the second one?" (The Market Board said that Sharpur must go.) "How was it solved? Think hard! There are four parts to this solution." (Ben threatened to leave too. The market people didn't want him to go. They pointed out that Sharpur had got rid of the rats. So the Market Board decided Sharpur could stay if Ben put up a notice that the snake was harmless.)

*Summarizing  
a story*

2. "If we put all the problems and solutions together, we will get a brief summary of the story. Who will do this for us?" Let several pupils try summarizing the story, using the details of the plots. Encourage them to put some of the sentences together to make a smoother summary. They should arrive at something similar to the following:

Because Ben had a problem with rats, he bought a snake to kill them. The snake got loose in the market and frightened the people, but Ben assured them that it was harmless. However, the Market board decided that the snake must go. Ben threatened that he would go too. The market people didn't want Ben to go, so they pointed out to the Board that the snake had got rid of the rats. As a result, the Market Board decided that Sharpur could stay if Ben put up a notice that the snake was harmless.

*Opinion*

3. "Which caused Ben the more problems, the rats or the snake? Why do you think as you do?"



*Author's  
technique;  
inference  
Opinion*

4. "How does the author make the story of the confusion caused by the snake amusing? Do you think the people in the market thought it was funny? Why, or why not? How would you have felt if you had been there?"

5. "What did Ben say he would do if the snake had to go? Would this have been a wise thing for Ben to do? How would you have solved the problem if you were Ben?"

6. "Was the decision of the Market Board in the end a wise one? Would their decision solve the problem effectively? Why, or why not?"

*Recalling details;  
inference*

7. "In the beginning of the story, the author says, 'But when his work was done he did feel a little bit lonely.' At the end of the story, Ben says, 'I needn't ever have been lonely.' What happened to bring about this change? How might Ben's whole leisure time be changed because of it?"

*Character  
traits*

8. "How would you describe Ben? What kind of person was he? Would you like to know someone like Ben?"

## Exploring Farther Afield

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*Follow-up  
activity  
Painting  
pictures*

**Discussion.** Have the pupils read the suggested activity on page 88 and let them discuss the questions it poses on the problems associated with getting rid of rats.

**Art.** 1. There are a number of good word pictures in this story. Some pupils might like to paint a picture of one of them, including all the details described in the story. Some scenes which would lend themselves well to this activity are: (1) the market (page 81); (2) Ben's office (page 81); (3) Ben naming Sharpur (pages 82-83); (4) Sharpur catching rats (page 83); (5) Sharpur gliding around the darkened market (page 85); (6) the market when Sharpur appeared (page 85); (7) the market people congratulating Ben when the Board decided Sharpur might stay (page 88). Tell the pupils that they may copy ideas from the illustrations in the reader if they wish, but to use paints to make their efforts more colorful.

2. Other pupils might like to design an eye-catching notice that Ben might put up, explaining Sharpur's presence in the market and assuring people that he is harmless.

**Creative Writing.** Some pupils might enjoy writing accounts of problems Sharpur might cause in the future and how they are solved.

Others might rewrite the story, or part of the story, telling it from Sharpur's point of view.

**Word Meaning.** Point out that the advertisement Ben read which led him into buying the snake appealed to Ben because he loved long words. It might not, however, have been clear to everybody who read it. Suggest that the pupils rewrite the ad, making the language simpler so that everyone could understand it.

**Creative Movement.** Suggest that the pupils pantomime the following actions:

- a. People going to and from the market.
- b. Rats sneaking out for food.
- c. Sharpur catching a rat.
- d. Sharpur feeling satiated and curling up for a nap.

**Research.** Tell the pupils that Australia has many interesting animals and birds, some of them found in no other part of the world. Suggest that they look in the encyclopedia under the entry *Australia*, find the subheading *Animals*, and read the names of these strange creatures. Then have each child choose one bird or animal that interests him particularly, find out all he can about it, and report to the group on his findings.

**Note.** Unless your school library or Public Library has a special book on snakes which includes the carpet snake, it would be wise to steer the children away from that topic. Most encyclopedias for children originating in North America concentrate more on snakes found on this continent and do not mention that particular breed.

*Other creatures  
of Australia*

Books

Baker, Eleanor Z. *Australia Today*. Steck.  
Blunden, Godfrey. *The Land and People of Australia*, Rev. Ed. Lippincott  
Harrington, Lyn. *Australia and New Zealand: Pacific Community*. Nelson  
Kaula, Edna M. *The First Book of Australia*. Watts  
Moore, Lilian. *The Snake That Went to School*.  
Ritchie, Paul. *Australia*. Macmillan, N.Y.  
Schlein, Miriam. *The Snake in the Carpool*. Abelard-Schuman

Films

*Animals of Australia*. Walt Disney  
*Australia*. Encyclopedia Britannica Films

Skills for Reading and Research

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Comprehension, Study, and Research Skills

*Learning  
about fiction*

**Literature; Critical Reading.** "In the library this story of Sharpur would be classified as fiction. The story characters are not real people, nor are the adventures that befall them real, even though the characters seem to behave and speak much as you do and have much the same sort of things happen to them. We say that the characters and events are fictitious, which means they are inventions of a writer's wonderful imagination.

"However, in most stories there is an element of truth. This means that the events of the story could happen if the circumstances were right. The characters are like people you know; the setting could be one in which you could live — quite often it is a real place; the events of the story depend on real facts that we may take for granted as we read. Because the events of a story are often to true to life, even though fictitious, we may learn a great deal from reading fiction. We may learn about the world around us, as well as more truth about ourselves.

"While this fictional story of Sharpur is mainly based on fact, there are parts of it that are pure make-believe. To sum up, we may classify the events of the story under three headings:

Factual — things which are actually true

Fictional — things which didn't actually happen but could happen

Fanciful — things which are not likely to happen

"Reread the story. As you read, identify which parts are fact, fiction, and fancy."

*Distinguishing  
fact, fiction,  
and fancy*

When the children have finished rereading the story, let them discuss their findings. Then distribute copies of the following for individual work. (Suggested answers are given for the teacher's convenience, but allow for differences of opinion and accept any responses the children can defend.)

Read the following statements from the story. If a statement tells something that is a true fact, write Fact on the line before it. If it tells something that could be true but didn't really happen, write Fiction on the line. If it tells something that is pure make-believe, write Fancy on the line. Be ready to discuss your answers with your group.

- (Fact) 1 On the lower right-hand edge of Australia stands the big, bustling city of Sydney.
- (Fact) 2 Big, cheery men go striding around, shouting and laughing and working.

- (Fiction) 3 Built up on posts above his stall, and reached by a steep and narrow ladder, was a small, square room Ben called his office.
- (Fiction) 4 They chewed great holes in the vegetable sacks, and bit off the tips of the juiciest carrots.
- (Fiction) 5 So Ben bought his carpet snake, and carried it back to the market in a sack over his shoulder.
- (Fancy) 6 The carpet snake shuddered, and turned its face.
- (Fiction) 7 All that was left was a restless lump a little way down his neck.
- (Fiction) 8 And one greengrocer's wife, who had come with her husband in his truck, fought her way out of the market, screaming like a fire engine, all the way up Hay Street, down George Street, along Circular Quay, and onto the Manly ferry.
- (Fiction) 9 "I couldn't stay here without you. Wherever we go, we'll go together."
- (Fiction) 10 "You must put up a notice," he said. "Any carpet snake seen in this building is for keeping down the rats, and is hereby guaranteed to be absolutely nonvenomous."
- (Fancy) 11 He was pleased, of course, but Ben could tell him about it some other time. After all, it was midday. "And midday," thought Sharpur, "is a time for sleep."

When the exercise is finished, let the pupils discuss their answers and give reasons to back them up.

*Synonyms and  
synonymous  
expressions*

**Word Meaning.** "The story tells us that Ben 'was very fond of words.' Here are some of the long words that Ben seemed to like particularly." Write the following words on the board as headings, leaving space below for the synonyms and synonymous expressions:

gormandizers	nonvenomous	affectionate
undemanding	exonerated	panedmonium
	satiated	

Then read the following words or phrases, one at a time. Have the pupils decide which word on the board has the same, or almost the same, meaning, and write the word or phrase under it. Warn the pupils that some words you will say do not match any of the words on the board in meaning. When these are detected, write them in a separate column.

not poisonous	greedy ones	contented	full up
noisy confusion	persimmon	innocent	friendly
not asking for much	satisfied	cavernous	uproar
freed from blame	big eaters	harmless	loving

*Descriptive  
words*

**Language Development.** "The author has given Sharpur a distinct character, some human thoughts and reactions. Does anyone remember what we call this device? Yes, it's personification.

"Read the words and phrases on the list, and draw a line under every word or phrase you think describes Sharpur." Distribute copies of the following list of words.

proud	set in his habits	suspicious
likeable	easy to feed	frightening
lazy	dangerous	wandering
curious	swift moving	amusing
spoiled	a good pet	adventurous

When the pupils have finished marking the list, discuss their responses and have them cite incidents from the text to illustrate each word and phrase underlined.

## Lesson 9

Using the Dictionary

Introducing the symbol for *e* as in *term*

Spelling

Spelling words containing the sound of *er* as in *term*

Special spelling words

Building spelling groups

Page 89

### The Black Snake

This poem furthers the ideas that all snakes are not dangerous and frightening; that some can be beautiful; and that some might make good pets.

#### Objectives

Comprehension

Inferring and comparing attitudes

Creative Expression

Demonstrating how a snake moves

Developing Concepts

Most wild creatures prefer to be free

Literary Appreciation

Noting descriptive verbs

Visualizing word pictures

Appreciating effectiveness of similes

#### Starting Points

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#### Getting Ready to Listen

*Discussion;  
creative  
movement*

Ask the children to turn to page 85 of their readers and read the second paragraph, describing how Sharpur moved through the market. Talk about the movements peculiar to a snake. Suggest that the pupils demonstrate a snake's movements. "With your hands and arms make big motions to show how a snake moves (a) across the grass; (b) over a tree branch or fern; (c) when in a hurry; (d) when swimming in water."

Let one child repeat the various motions while the others watch and suggest verbs that describe the movements. Write the words on the board as they are given. The suggestions may include the following:

slide  
glide

slither  
wind

curl  
loop

twist  
twitch

curve  
roll

wiggle  
wriggle

*Setting purposes  
for listening*

"In the poem we are going to read today, the poet describes the movements of a snake she saw one day in her garden. As I read the poem to you, listen for the descriptive words she uses and try to see in your mind pictures of the snake's movements."

### Listening, Reading, and Discussing

Read the poem as the pupils listen with books closed. Have them recall as many of the descriptive words as they can. Then ask them to turn to page 89 in their readers and read the poem to note the descriptive words they have missed and to become familiar with the poem.

"How does a snake curl? roll? loop? curve? glide?" Let the pupils demonstrate the movements.

"There are some good similes in this poem. Who can find them and read them aloud to us? How do these similes help to make us 'see' the snake more clearly?" (rolled like a rubber tire, ribbed and round; limp as a licorice whip flung free; glides like a wave with its silver gone.)

"Which picture of the snake do you like best?"

"Do you think the snake is attractive? Why, or why not?"

"Do you think the poet liked the snake? How can you tell? If she liked the snake well enough to want to make a pet of it, why would she promise to set it free?" Lead the pupils to see that most wild creatures would rather live in freedom, no matter what the dangers and difficulties may be, than be petted and pampered in a cage. "Who can recall a story we have read about two other wild creatures who preferred to be free?" ("Follow the Brook," in *Starting Points in Reading a First Book*)

"Think about the other poem and story we have read in this unit. How does the poet who wrote 'The Snake' feel about snakes? In 'Sharpur the Carpet Snake,' how does Ben feel about snakes? Are the feelings of the poet who wrote 'The Black Snake' more like those of the poet who wrote 'The Snake' or more like Ben's feelings towards snakes? Why do you think as you do?" For a combination of the two attitudes, read to the pupils "The Snake," by Emily Dickinson.

### The Snake

A narrow fellow in the grass  
Occasionally rides;  
You may have met him, — did you not,  
His notice sudden is.

The grass divides as with a comb,  
A spotted shaft is seen;  
And then it closes at your feet  
And opens further on.

He likes a boggy acre,  
A floor too cool for corn.  
Yet when a child, and barefoot,  
I more than once, at morn,

Have passed, I thought, a whip-lash  
Unbraiding in the sun, —  
When, stooping to secure it,  
It wrinkled, and was gone.

Several of nature's people  
I know, and they know me;  
I feel for them a transport  
Of cordiality;

But never met his fellow,  
Attended alone,  
Without a tighter breathing,  
And zero at the bone.

*Emily Dickinson*

**Pages  
90-91**

## **Snakes Alive**

So far in this unit snakes have been dealt with primarily on a literary level. By now the pupils' interest should be sufficiently aroused that they are ready for some good hard facts.

### **Vocabulary**

**Enrichment Words:** digestive system, arthritis, antivenins

**Phonetic Words:** *complex, moisture, glands*

**More Difficult Words:** *hypnotize, venom, liquid, quantities*

### **Objectives**

#### **Comprehension**

- Recalling details from other selections
- Making comparisons
- Recalling details in the selection
- Making inferences drawing on outside information
- Evaluating statements

#### **Creative Expression**

- Writing stories and poems

#### **Developing Concepts**

- Living creatures should be treated gently

#### **Locating and Organizing Information**

- Making a chart
- Observing the use of headings
- Making an outline
- Uses of an outline
- Using the encyclopedia and other reference sources
- Observing a live snake
- Reviewing the use of the encyclopedia
- Introducing the index of an encyclopedia

#### **Reading Techniques**

- Reading an informational article
- Reading a picture

## **Starting Points**

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### **Getting Ready to Read**

*Recalling  
details*

"In the two poems and the story we have read in this unit, we have learned a little bit about snakes. What have we discovered about them?" (Some are poisonous; some



are not. Some may be kept as pets. Carpet snakes eat rats. Snakes move by slithering and wriggling. Snakes are beautiful and graceful.)

"These are interesting facts, to be sure, but they are not much to know about such fascinating creatures.

*Setting purposes  
for reading*

"Today we are going to read an article that will give us more information about snakes. What would you like to know about snakes?" As the questions are posed, write them on the chalkboard.

"Now let's read the article to see if it gives answers to some of these questions."

## Delving Into The Article

### Reading, Thinking, and Discussing

*Reading  
technique*

"Since this is an informational article, how should it be read? Yes, it should be read slowly and carefully, a paragraph or two at a time, with pauses for thinking about the information each part contains."

#### *What Is a Snake?*

*Making a chart*

Direct the pupils to read the first heading on page 90, and then read the first two paragraphs to find out how the author defines a snake. As they are reading, sketch the following chart on the board. (The chart has been completely filled in for the teacher's convenience.)

The Outside of a Snake	The Inside of a Snake
long and slender legless moves by crawling looks like a long tail with a head has head, body, and short tail has staring eyes has no eyelids	has a complex body has a digestive system has a liver has a heart

*Using the chart  
to compare*

When the pupils have finished reading the first paragraphs, have them supply the information needed to fill in the chart.

"Using the information on the chart, how is a snake like a human? How is it different?"

*Inference,  
drawing on  
outside  
information*

"If a snake does not hypnotize its victims, why is it that birds and small animals, when confronted by a snake, so often 'freeze' into one position instead of running away?" Lead the pupils to understand that it is fear, not hypnotism, that paralyzes the victim and makes it unable to run away.

#### *Where Does a Snake Come From?*

Have the pupils read the third paragraph on page 90 to find the answer to the question. Then discuss as follows:

*Inference*

"Why would a snake need to lay as many as eight to fifteen eggs?" (Since the babies are on their own from the time they hatch, and receive no protection from their parents, many of them probably fail to find sufficient food or, being inexperienced, fall prey to enemies. The snake would need to lay many eggs to make sure that enough babies survive to keep the breed of snake going.)



"Why don't baby snakes need parents, as kittens, baby birds, and human babies do?" (Kittens, baby birds, and human babies are weak and helpless and so need parents to feed and protect them. Baby snakes must be strong and alert and equipped with the knowledge of how to feed themselves and avoid their enemies from the moment they hatch from the egg.)

"To have warmth and moisture, where would be a good place for snakes to lay eggs?" (Under the soil where the earth is damp. Near enough the surface to receive warmth from the sun, but sheltered enough from direct sunlight so that they, and the earth around them, do not dry out.)

"Why do snakes' eggs need warmth and moisture?" (Most living things do, to develop and grow. Even plant seeds need these two things.)

*Studying the picture*

Direct attention to the picture on page 90. "What does the picture show? How would you describe the baby snake? Is it like an adult snake? How?" (Yes, in everything but size.)

### *What Is Snake Venom?*

Direct the pupils to read the text on page 91 to answer the question and find out about snake venom. When they have finished reading, discuss as follows:

*Recalling details*

"What is venom? What is antivenin?"

"What bad effect can snake venom have?"

"What good uses can venom be put to?"

*Studying the picture*

"Look at the picture on page 91. What is the young woman doing? Why is she holding the snake just behind its head?" (So that it can't twist around and bite her.) "What is she doing with her forefinger?" (Pressing on the snake's poison glands to squeeze out the venom.) "Would you like her job? Why, or why not?"

### **Rereading for Specific Purposes**

*Observing use of headings*

Call attention to the headings in this article. "How are they helpful to the reader?" (They tell the reader where to look for specific information.) "Using the headings in informational articles can save a lot of time by allowing you to find just the information you are looking for, without reading the whole article. Always use the headings, if there are any, when you are doing research in the encyclopedia or other research books."

*Making an outline*

"Headings have other uses too. If you want to organize the information you have read into outline form, they can often be used as the main headings in your outline."

"Let's make an outline of the information we have learned about snakes in 'Snakes Alive.' What shall we put down first? Yes, the heading 'What Is a Snake?' Now read the first two paragraphs on page 90 to find the details which go under this heading." As details are given, list them on the board under the heading. Proceed in the same manner with the other two sections of the article. Be sure to have the pupils include, under the proper headings, any additional information supplied by the pictures.

When this rough outline has been completed, help the pupils to refine it by grouping related items under subheadings. The finished outline should be somewhat as follows:

- I. What Is a Snake?
  - A. Appearance
    1. long and slender
    2. legless
    3. looks like a head with a long tail attached
  - B. Structure
    1. head
      - a. staring eyes
      - b. no eyelids
      - c. if poisonous, has poison glands just above teeth

2. Body
    - a. between head and tail
    - b. digestive system
    - c. liver
    - d. heart
  3. Tail
    - a. quite short
- II. Where Does a Snake Come From?
- A. Female snake lays eggs
    1. 8 to 15 eggs
    2. laid under the soil
    3. eggs need warmth and moisture to hatch
  - B. Baby snakes
    1. look like adult snakes, but smaller
    2. look after themselves as soon as they hatch
- III. What Is Snake Venom?
- A. What venom is
    1. a clear, yellowish liquid
    2. bad effects
      - a. goes into bloodstream of victim
      - b. spreads through body
      - c. kills victim quickly
    3. Good uses
      - a. to prevent pain and help to cure arthritis
        1. very small quantities used
      - b. to produce antivenins
        1. to treat snakebite
        2. works against poison in blood stream
  - B. How venom is collected
    1. squeeze snake's poison glands
    2. collect poison in a jar

*Uses of an  
outline*

Have the pupils copy the outline to keep on hand as they read about snakes. Explain that new information found in their reading and research should be added to this outline as they go along.

"When you have finished with your reading and research, you will have all the information you have discovered, organized in a form handy for reference.

"When might you need to use an outline?" Let the pupils suggest times when an outline is useful. If they omit any of the following, bring these to their attention.

- a. When you wish to recall something about snakes.
- b. When preparing to give a talk on snakes.
- c. When writing an article or a report about snakes.
- d. When writing a story about snakes or involving snakes. Even though the story may be fiction, the outline will help to make sure that any facts about snakes mentioned in the story are true.

## EXPLORING FARTHER AFIELD

*Finding out more  
about snakes*

**Research.** 1. Refer to the questions that were posed before the reading of the article. "Which questions were answered in the reader article? What were the answers?"

Undoubtedly some of the questions will not have been answered, since the article is limited in scope. Suggest that the pupils look in the encyclopedia or other references to find the answers to these questions. Have the information added to the outline.

2. Some pupils may be interested in finding out more about snakes in general, snakes found in Canada, or specific kinds of snakes. Remind them to make notes of the

information they find so that they can share their findings with the group and add the information to their outlines.

*Observing  
a snake*

**Learning by Observation.** If the season of the year and the location of your school make it feasible, ask someone in the group to catch a snake and bring it to school for the group to observe at first hand. Except in the few areas of the country where rattle snakes are found, this will be quite safe to do, since all other snakes found in Canada are harmless.

Remind the pupils that a snake is a living creature and must be handled gently. Have a deep glass container ready to receive the snake, so that you will not have the creature dumped on your desk or gliding about the classroom. Aversion to snakes is hard to overcome. If you have such an aversion, try hard not to let the pupils sense it. Let the children do the necessary handling, and be as objective as possible when discussing the snake.

When the snake has had time to recover from its fright, let the pupils observe it through the glass and compare the actual creature with the information they have gained through reading. Do not allow unnecessary handling or touching; remind the pupils that the little creature is frightened enough as it is, without adding to its fear. As soon as the children have had ample time to observe the snake, have the child who brought it in return it to where he or she found it and let it go.

*Writing stories*

**Creative Writing.** Some of the pupils might like to write stories about snakes or involving snakes. Remind them to check their research outlines, to make sure the facts they give about snakes are true, even though their stories are fictional.

*Writing poems*

Other children may wish to write poems about snakes, similar to the poem "The Black Snake" but describing some other kind of snake or another aspect of snakes.

*Noting designs  
on snakes*

**Art.** Have the pupils recall the selection in the previous reader, "Design Is a Dandelion. . ." Point out that snakes are a good example of design in nature. Encourage them to look at pictures of snakes in the encyclopedia and books about snakes, and copy as many different designs as they can find. If the pictures show color as well, let the children paint their designs to bring out the added beauty.

## For Added Interest and Enjoyment

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### Books

**Brenner, Barbara.** *A Snake-Lover's Diary.* Addison-Wesley

**Hecht, Bessie M.** *All About Snakes.* Random House

**Hoke, John.** *The First Book of Snakes.*

**Zim, H. S.** *Snakes.* Morrow

### Filmstrip

*Snakes of Canada.* National Film Board.

## Skills For Reading and Research

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### Comprehension, Study, and Research Skills

*Reviewing the  
use of an  
encyclopedia*

**Locating Information.** Recall the purpose and arrangements of an encyclopedia. Using a sketch of an encyclopedia, or the classroom encyclopedia, have the pupils tell in which volume they would expect to find information on the following topics: *Canada, the province in which your school is located, Garter Snakes, Rattlesnakes, Blacksnakes.* Recall that articles in the encyclopedia are arranged within each volume in alphabetical order. If the pupils are not familiar with the term *article*, explain. Have

a child open a volume at random and read the words printed at the outer edge of the top of the page. "What do we call these words in a dictionary?" (Guide words.) Tell the pupils that guide words are also used in an encyclopedia and that they serve the same purposes as in a dictionary, i.e., they help us to find the article for which we are looking. Have several pupils identify and read the guide words on a number of pages.

Recall how an index helps us in locating information quickly. Tell the pupils that encyclopedias also have an index. In some encyclopedias there is an index at the back of each volume. In others, the index for the whole encyclopedia is put in a separate volume. Direct the pupils to find the index in the classroom encyclopedia (or a set borrowed from the school library), and note its arrangement. Explain that the index gives the volume of the encyclopedia, as well as the page or pages on which the article occurs; for example, S:434 means Volume S, page 434.

Have the pupils locate the topic *Snake* in the index of the encyclopedia. Notice that the main article on snakes is listed first, and includes the information that the article includes pictures. Call attention to the fact that the other entries in the index under *Snake* tell where references, pictures, or diagrams of snakes may be found in other general articles in the encyclopedia. Have the pupils note especially the *See also* note at the end of the listing. Have the article on *Snakes* located and point out the section headed "Related Articles." Explain that the items listed under this heading are all entries that can be found in the encyclopedia, and relate this section of the *Snake* article to the final entry in the index under *Snake*. (This examination of an encyclopedia index is based on the 1973 edition of *World Book Encyclopedia*. If an earlier edition of *World Book* or another encyclopedia is being used, the lesson will have to be adapted accordingly.)

Have the pupils look again at the entry *Snake* in the encyclopedia or refer them to some other lengthy article. Point out that long articles in the encyclopedia are divided into parts, under subtitles or headings, just as the article in the reader is. Usually they are in a different kind of type so that they will stand out. By skimming through these subtitles we are able to find quickly the specific information which we are seeking. Give a few examples from the volume which is being used for this discussion.

Finally, list a half dozen topics on the chalkboard, all of which can be located in the encyclopedia available to the children. Have individual pupils locate each topic in the index and tell in which volume and on which page it can be found. Then have another pupil find the article in the encyclopedia, give the volume, page number, and its title. If additional listings are given for pictures, diagrams, or references to the topic, have these located in the encyclopedia as well.

**Critical Reading.** Duplicate and distribute copies of the following exercise for independent work. (Answers are indicated for the teacher's convenience.)

Here are some statements about snakes. Read each one and decide if the statement is true or false. If the statement is true, write T on the line after it. If it is false, write F on the line.

- |  |     |
|--|-----|
| 1. A snake may appear to be a simple creature but it really has a complex body.                    | (T) |
| 2. Most snakes hatch from eggs.  | (T) |
| 3. A snake is made up of a head attached to a long tail.   | (F) |
| 4. All snakes are poisonous.   | (F) |
| 5. A snake's eggs must be kept cool and dry.   | (F) |
| 6. Snake venom is used to treat certain diseases.  | (T) |
| 7. Antivenins are used to work against the poison that enters the blood stream when a snake bites. | (T) |
| 8. Baby snakes are helpless when they first hatch from the eggs.                                   | (F) |
| 9. A snake hypnotizes its victims.   | (F) |
| 10. A person bitten by a poisonous snake must get treatment quickly.                               | (T) |

## Lesson 10

### Using the Dictionary

Dictionary symbols for sounds of *i*

### Spelling

Spelling words containing sounds of *i*

Special spelling words

Building spelling groups

Pages  
92-115

## Rikki-Tikki-Tavi

The nature of the hero and the villain and the elements of suspense built up by the author make this a superb story for reading aloud. Because of its universal appeal and masterly writing, the story is as popular today as it was when it was written.

The selection is very long, and it is possible that in reading it aloud the teacher may want to break off one day and finish it another. A suitable stopping point would be on page 104, when Rikki asks himself, "What am I to do?"

### Vocabulary

**Enrichment Words:** *Segowlee, cantonment, Darzee, tailorbird, Chuchundra, Marshal Neil roses, thornbush, Brahm, Nagaina, natural history, Karait, castor oil, Chua, coppersmith.*

**Phonetic Words:** *mongoose, cobras, bungalow, weasel, burrow, clung, revived, draggled, motto, snuffed, cigar, veranda, clumps, bamboos, thickets, fibers, downy, horrid, spectacle, whisking, gait, fraction, forelegs, amused, bred, scornfully, wasp, brickwork, melon, odds, earthenware, rubbish, sensible, consolation, litter, cunningly, presently, brood, flung, whiplash, gong, croaking*

**More Difficult Words:** *curiosity, gracious, nursery, bloodhound, cowered, fledglings, snakeling, peculiar, paralyzed, providence, cousin, sluice, masonry, singed, valiant*

### Objectives

#### Comprehension

Noting and recalling details

Drawing inferences

Inferring feelings

Giving opinions

Predicting outcomes

Evaluating parts of the story

Noting implied meanings

Discriminating between fact, fiction and fancy

#### Creative Expression

Creative movement

Dramatization

#### Literary Appreciation

Appreciating author's style

Foreshadowing of events to come



Noting author's technique  
 Noting how an author builds suspense  
 Learning about climax  
 Personification  
 Point of view

Locating and Organizing Information  
 Using an encyclopedia  
 Reading maps  
 Recalling events in sequence

## Starting Points

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### Getting Ready to Listen

#### *Preliminary activities*

Direct the pupils to open their readers to page 92 and read the suggested activities in the left-hand column.

Locate India on a map of the world. To help the children find out why snakes are prevalent in India, have them first find the entry *Snake* in the encyclopedia and read about the type of climate in which snakes flourish best. Then have them find the entry *India* and read about the climate of that country.

If any pupils have done research on the cobra in connection with the previous reader selection, let them read their reports to the group. Otherwise, have a pupil find the entry *Cobra* in the encyclopedia and report to the group.

Discuss the characteristics a mongoose would need to protect itself from the cobra's venom, and have the pupils' ideas checked by referring to the entry *Mongoose* in the encyclopedia.

#### *Setting a purpose for listening*

Point out to the pupils that a fight between a small mongoose and two dangerous cobras is sure to be exciting. Suggest that they listen, as you read the story, to discover why the fight took place, what happened, and which creature won.

## Delving Into The Story

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### First Lesson, pages 92-104

#### Listening and Discussing

#### *Author's style*

Read the first sentence aloud and ask, "Why is this a good opening sentence? What words tell you what is to come? How do those words excite you? What is another word for *great war* that the author could have used?"

Read aloud to the end of page 92.

#### *Details*

"What is a mongoose like?"

"Why was he called Rikki-Tikki-Tavi?"

#### *Inference*

"When do you think he'd fluff up his tail? Listen to see if your ideas are correct."

Read aloud to the end of page 93.

#### *Details; inference; technique*

"Why did Rikki jump on Teddy's shoulder and tickle him under the chin? How does Teddy feel about Rikki? How do his parents feel? How do you feel? How does the author make you feel that way?"

Read aloud to the end of the first complete paragraph on page 95 (. . . if he came across white men.).

#### *Opinion*

"Do you like Rikki? Why, or why not?"

#### *Author's technique*

"How does the author want you to feel about Rikki? What words and phrases does he use to help you form an opinion of him?"

Read aloud to the end of the third paragraph on page 97.

#### *Author's style and technique*

"What picture do you form of Nag? What words does the author use to show how Darzee and you, the reader, feel?"

Read aloud to the end of page 104.

"What events does the author work into his story to build up the horror people feel for snakes in this kind of situation?"

### Thinking about What Was Read

*Creative movement  
and dramatization*

1. Have children pantomime the actions of Chuchundra the muskrat, Rikki, Nag, and Nagaina.

2. Have children act out the conversation between Chuchundra and Rikki; the conversation between Nag and Nagaina; how Rikki behaved when he became angry; how he killed Karait; his conversation with Darzee.

3. "What do you think Rikki will do? What will happen?" Ask the children to write a story or paragraph to tell what they think will happen.

4. Let the children discuss what clues the author gives to suggest what might happen.

*Predicting*

*outcomes*

*Foreshadowing*

### Second Lesson, pages 104-115

#### Listening and Discussing

Begin by reading and discussing the children's stories which predict what they think Rikki will do and what will happen. Then suggest that they listen to find out what actually happened.

In order not to break into the mounting suspense, read the rest of the story straight through, pausing to discuss only if the children indicate a need to react.

#### Whole Story

### Thinking About What Was Read

*Evaluation;  
climax*

1. "What was the most exciting part of the story? In most stories, especially exciting ones, the plot leads up to a high point. There may be several exciting events along the way, but they all leave part of the problem unsolved. The greatest point of suspense comes with the complete ending of the problem. Anything in the story which happens after this point just rounds out the story and explains what took place after the problem was solved. This high point of a story is called the climax.

"In the last part of the story there are three very exciting parts. They are the killing of Nag in the bathroom, rescuing Teddy from Nagaina, and killing Nagaina underground in the rathole. Which one of these do you think was the climax?" Help the pupils to see that it was the killing of Nagaina. When Rikki killed Nag, it was very thrilling, and it was a very important event because it proved that Rikki could kill a full-grown cobra. But it didn't solve the problem because there were still Nagaina and the unhatched eggs to cause trouble. Rescuing Teddy was very exciting, but Nagaina got away. Killing Nagaina was the high point to the story and put an end to the threat of the cobras. After that, all there was left to tell was how joyful the birds and frogs were, how grateful the humans were, and how successful Rikki was from that day on in keeping the garden free of cobras.

*Noting how the  
author builds  
suspense*

2. "Let's look at these very exciting parts of the story again to see how the author builds up suspense. First, let's consider the killing of Nag. Remember how Rikki woke in the night and heard Chuchundra the Muskrat crying? We get the first hint that something might happen when Chuchundra says that Nag might kill him by mistake. Rikki knows that Chuchundra never goes into the garden and realizes that must mean that Nag can get into the house. Now listen as I read on from there and try to notice everything that happens to add to the suspense and excitement from that point on." Read from the beginning of the fourth paragraph on page 103 (Chuchundra sat down and cried . . .) to the end of the fight on page 107. When you have finished, help the children to identify the events which make this part of the story more and more exciting until the reader can hardly wait to find out what happens.



Rikki hears the scratching sound of Nag in the bathroom.  
 Rikki hears Nag and Nagaina planning to kill the people and get rid of him.  
 Rikki is frightened when he sees the size of the cobra.  
 Nag settles down by the water jar to lie in wait for the man.  
 Rikki begins to move stealthily towards Nag.  
 Rikki realizes it will be a dreadful fight.  
 Rikki decides that he must bite Nag's head above the hood, and that he must not let go.  
 Rikki jumps.  
 The snake thrashes around so much that Rikki and the reader wonder if he will be beaten to death. The author makes this very vivid by mentioning each item. It seems certain that Rikki will either be killed or forced to let go.  
 At the last moment, the man comes and shoots Nag.

#### Personification

3. "The author uses personification all through this story. What is personification? Yes, it's giving animals the ability to speak, think, and feel as humans do. In this story, the author not only has the animals think and talk. He also develops their characters. How would you describe Rikki? Darzee the Tailorbird? Darzee's wife? Nag and Nagaina? Chuchundra the Muskrat?"

#### Point of view

4. In this story we see Nag and Nagaina as cruel and evil. That is because we are looking at them from the point of view of the people in the bungalow, of Rikki, and of the birds and frogs. The cobras wanted to kill the people, so the people saw the cobras as dangerous and something to get rid of. Killing snakes is a natural instinct for a mongoose, so Rikki saw the cobras as something to be killed. The cobras killed birds and frogs for food, so the birds and frogs rejoiced when they were gone.

"But there is another side to the story. What if we look at what happened from the point of view of Nag and Nagaina?" Direct the pupils to turn to page 104 and read Nagaina's answer after Nag asks, "But are you sure that there is anything to be gained by killing the people?" Then ask, "What was the garden like when Nag and Nagaina first went there?" Bring out that, most important to Nag and Nagaina, it was a safe place for their nest and for their eggs to hatch in. "What happened first to disturb their home?" (The people moved into the bungalow.) "Then what happened?" (The people adopted Rikki, an enemy to snakes.) "What was the result?" (The garden was no longer a safe home.) "Looking at it this way, we see that Nag and Nagaina were not being cruel and evil. They were just trying to protect their home and babies. From their point of view, this story was not a happy one, but a tragedy."

### Exploring Farther Afield

#### Writing a description

**Creative Writing.** Some pupils might like to write a description of the struggle that took place between Rikki and Nagaina down the rathole.

#### Writing letters

Others might like to pretend to be Teddy or Teddy's mother and write a letter to Teddy's grandmother in England, explaining how frightened he or she was at the breakfast table when Nagaina threatened to kill Teddy.

#### Telling a story

**Oral Expression.** Let children pretend to be Teddy at school the next day, telling his classmates how Rikki attacked Nag and how his father shot the cobra.

#### Using the encyclopedia

**Research.** Suggest that the pupils use the encyclopedia to find out more about (a) the mongoose; (b) the cobra; (c) castor-oil plants; (d) tailorbirds; (e) houses in India.

### For Added Interest and Enjoyment

#### Books

Agle, Nan Hayden. *K Mouse and Bo Bixby*. Seabury Press  
 Kipling, Rudyard. *Jungle Book*  
 Kipling, Rudyard. *Just-So Stories*

## Comprehension, Study, and Research Skills

*Arranging  
events in  
sequence*

**Sequence.** Recall that the first snake Rikki killed was Karait. Have the pupils read the account of this fight, commencing with the last two lines on page 99 and ending at the bottom of page 100. Then distribute copies of the following exercise. (Answers are indicated for the teacher's convenience.)

Read the sentences below, and decide which sentence tells what Rikki did first when he fought Karait. Number that sentence 1. Decide which sentence describes what came next and number that sentence 2. Keep on in the same way until all the sentences are numbered. Then check your answers with the story to be sure you are right.

- (3) He looked for a good place to hold.
- (2) He danced up to Karait with a swaying motion.
- (1) Rikki's eyes grew red.
- (5) He tried to run in at the little snake.
- (4) He jumped sideways.
- (7) He jumped on the snake's back.
- (6) He jumped over the snake.
- (8) Rikki bit the snake as high up on the neck as he could.

*Implied  
meanings*

**Creative Reading.** This exercise should be done orally, the teacher reading each quotation from the story and then questioning the pupils as suggested.

"Sometimes it is more effective not to come right out and say what you mean. Listen to the following sentences from the story. They don't mean exactly what they seem to say. What do they mean? How do you know? What effect does each statement have on the story?"

- Page 94. But he was a restless companion, because he had to get up and attend to every noise all through the night, and find out what made it.
- Page 102. "Do you think a snake-killer kills muskrats?" said Rikki scornfully.
- Page 102. "Those who kill snakes get killed by snakes."
- Page 103. "When the house is emptied of people," said Nagaina to her husband, "he will have to go away."
- Page 108. "If I could get up to your nest, I'd roll your babies out!"
- Page 108. "Not eat exactly, no."
- Page 111. "You shall not be a widow long."
- Page 114. Then the grass by the mouth of the hole stopped waving.
- Page 114. "It is all over," he said. "The widow will never come out again."

*Author's style*

**Literary Appreciation.** Do this exercise orally in the same manner as above. Ask, "Why are the following word pictures effective? What does each one mean? How would you say it in everyday language?"

- Page 97. When he had lifted one-third of himself clear of the ground, he stayed balancing to and fro exactly as a dandelion tuft balances in the wind.

Page 105. He held on as the body cart-whipped over the floor.

Page 112. When the cobra runs for her life, she goes like a whiplash flicked across a horse's neck.

*Recognizing  
fact, fiction,  
and fancy*

**Critical Reading.** Explain to the pupils that this is another story which mingles fact, fiction, and fancy. Recall that fact is something that is really true; fiction is something that could happen but is part of a made-up story; and fancy is something that couldn't happen. Then read each of the following sentences aloud and have the pupils decide whether each one is fact, fiction, or fancy. (Answers are indicated for the teacher's convenience.)

- 1 He was a mongoose, somewhat like a cat and somewhat like a weasel. (fact)
- 2 His war cry was Rikki-tikk-tikki-tikki-tchk. (fact)
- 3 They wrapped him in cotton wool and warmed him by the fire. (fiction)
- 4 He tickled Teddy under the chin. (fiction)
- 5 Rikki asked Nag if it were right to eat baby birds out of a nest. (fancy)
- 6 Karait said, "Be careful. I am Death." (fancy)
- 7 The mongoose's eyes grew red and he danced up to the snake with a rocking, swaying motion that looks funny but allows the mongoose to deal with snakes from any angle. (fact)
- 8 Chuchundra warned Rikki that Nag was everywhere. (fancy)
- 9 Rikki overheard Nag and Nagaina plot to kill the people in the house. (fancy)
- 10 Teddy's father shot the cobra. (fiction)
- 11 Nagaina was coiled up on the matting, in striking distance of Teddy's bare leg. (fiction)
- 12 Rikki tricked Nagaina by showing her the egg. (fiction)
- 13 Nagaina asked Rikki for the egg and promised to go away forever. (fancy)
- 14 The coppersmith bird beat out the news to all the creatures in the garden that Nag and Nagaina were dead. (fiction)
- 15 Rikki told Darzee to tell the coppersmith to spread the good news. (fancy)

### Word-Analysis Skills

## Lesson 11

#### Structural Analysis

Introducing prefixes *im* and *in*

#### Using the Dictionary

Using dictionary to determine precise meanings

## Spelling

- Spelling words with prefixes *im* and *in*
- Reviewing spelling of irregular verb forms
- Noting changes in verbs ending in *ie* when *ing* is added
- Special spelling words
- Building spelling groups

## Unit Review

### Main idea of paragraphs

**Main Idea.** To check the pupils's ability to determine the main idea of paragraphs, distribute copies of the following test. (Answers are indicated.)

Read each paragraph and decide what its main idea is. Then read the titles for the paragraph and underline the one you think best tells the main thought.

1. Because Sharpur caused such a disturbance in the market, the members of the Market Board said that Ben must get rid of him. However, the people who sold goods in the market remembered the losses they had suffered from rats before the carpet snake came. They pointed out to the Board that Sharpur had got rid of all the rats. When they realized this, the Board members changed their minds and said that Sharpur might stay if Ben put up a sign saying that the snake was harmless.

- A Good Ratter
- How Sharpur Earned a Place for Himself
- A Nonvenomous Snake

2. It usually is a long, slender, legless animal that crawls. It looks like a long tail with a head stuck on the front. But really, the snake's tail is quite short. Between the head and the tail is a body as complex as a human's. The snake has such parts as a digestive system, a liver, and a heart.

- How to Describe a Snake
- A Crawling Creature
- A Complex Body

3. Before Rikki came, the people in the bungalow lived in a state of fear. There were cobras and other poisonous snakes in the garden. It was not safe to walk in the garden. Indeed, the snakes could even get into the house. Then the little mongoose arrived and immediately set about getting rid of the snakes. In a short time every snake had been killed, and Rikki stayed on to make sure no other snakes came around. After that, the people were able to live safely and happily in their bungalow in India.

- A State of Fear
- A Bungalow in India
- Rikki to the Rescue

### Recognizing fact, fiction, and fancy

**Critical Reading.** To test the pupils' recognition of fact, fiction, and fancy, distribute copies of the following. (Answers are indicated for the teacher's convenience.)

Read each sentence and decide whether it is fact, fiction, or fancy. Write your decision on the line before the sentence.

- (Fancy) 1. "I'll soon get rid of those snakes," said Rikki to Teddy.
- (Fact) 2. Most snakes are harmless.

- (Fiction) 3. That morning Teddy saw a snake in the garden.
- (Fiction) 4. A snake caused a commotion one day when it got loose in a market.
- (Fact) 5. Snake venom can be collected and used to help people.
- (Fact) 6. Fighting a karait is dangerous for a mongoose because the snake is small and can turn very quickly.
- (Fancy) 7. "Midday is time for sleep," thought Sharpur.
- (Fiction) 8. "I'll certainly miss the market," Ben told Sharpur.
- (Fancy) 9. Rikki's mother had told him what to do if he came across white men.
- (Fiction) 10. The sweeper had thrown Nag's body on the rubbish pile.

*Selecting words  
according to  
context*

**Word Meaning.** To check the pupils' ability to select words to fit the context and their understanding of some of the words introduced in this unit, distribute copies of the following test. (Answers are indicated for the teacher's convenience.)

Select and underline the word which correctly completes each sentence below.

- Snakes that are not poisonous are  
affectionate      large      nonvenomous      antivenins
- The little bird was so frightened by the snake that it could do nothing but stand there as if it were  
peculiar      hypnotized      satiated      coiled
- Sharpur's yawn could best be described as  
sensible      gracious      wispy      cavernous
- A snake's body is really very  
complex      simple      heavy      downy
- With warm covers and the heat from the fire, the little mongoose  
cowered      revived      chuckled      died
- The author called Karait a snakeling because he was  
sulking      sleek      little      valiant
- The child of my father's brother is my  
cousin      brother      uncle      aunt
- Some fruits and vegetables came to the market in sacks; others came in  
lodgings      crates      sluices      broods
- Rikki had to investigate everything because of his great  
masonry      gongs      fibers      curiosity
- "Run and find out" is the mongoose family's  
motto      litter      providence      consolation

*Recognizing  
new words*

**Vocabulary Test.** To check the pupils' ability to recognize some of the words presented as new in this unit, duplicate the exercise below and distribute copies to the

pupils. Read the starred word in each group, and ask the children to underline that word. (Omit stars in duplicating.)

1. valiant *venom veranda	2. bred brood *burrow	3. clump clang *clung	4. whiplash *whisking windowpane
5. hubbub *horrid hereby	6. *motto muddle marrow	7. fluff flung *fibers	8. consolation cunningly *curiosity
9. *liquid litter settee	10. croaking *fledgeling snakeling	11. hypnotize paralyze *advertisement	12. earthenware *extraordinary artichokes
13. sleeker *slither sluice	14. latching *lodgings chuckle	15. *moisture mongoose masonry	16. wasp wisp *weasel
17. complex covered *cousin	18. crates *draped gait	19. *gracious guaranteed providence	20. persimmons *peculiar presently
21. atlas *odds awoke	22. cobra *coiled cigar	23. brickwork *bloodhound bungalow	24. *glands gong glimmered
25. kangaroo *bamboo harpoon	26. thickets thunderclap *shuddered	27. *scampering scornfully squeaking	28. din *singed stall
29. forelegs *fraction apricots	30. *amused cavernous accused	31. downy draggled *shabby	32. snuffed *sulking nursery
33. *melon mirror market	34. sate *sensible spectacle	35. revived *rubbish survived	36.

## Word-Study Skills Progress Check

### Word Meaning

Understanding action words

### Structural Analysis

Using prefixes and suffixes

### Using the Dictionary

Recognizing dictionary respellings

### Spelling

Spelling test







THE HOUSE THAT SUITS YOU MAY NOT SUIT ME

# STARTING POINTS

## Learning Objectives in "The House that"

Selection	Comprehension Literal — Critical Creative	Locating and Organizing Information
Houses Poem Page 117	Discussing details Drawing inferences	
The Family Who Never Had a Bath tub Pages 118-122	Reacting to a story Drawing inferences Evaluating Recalling details Forming opinions Noting feelings Comparing attitudes Relating to personal experience Giving explanations Reading for specific ideas	Using dictionary to find a definition Planning a dramatization Using encyclopedia and other reference books
Environment Pages 123-125	Discussing classroom environment Recalling details Discussing environmental changes Completing sentences Finding main idea in paragraphs	Finding and displaying articles
City Fingers Poem Pages 126-127	Comparing ideas Drawing inferences Finding specific information Defining words Understanding author's meaning Evaluating Interpreting figurative language Reacting to what is read Expressing conclusions Interpreting emotions	
The Singing Cats Pages 128-133	Drawing inferences Recalling details Stating and supporting opinions Understanding word meanings Evaluating title Understanding main idea of story Discussing alternative story titles Understanding sequential order Discriminating between true and false Understanding cause and effect	Reading for information Using the glossary Finding out about the work of the S.P.C.A.
Rudolf Is Tired of the City Poem Pages 134-135	Interpreting emotion Identifying speaker Expressing conclusions Understanding graphics Making inferences based on outside sources Relating reading to life Reacting to pictures Expressing opinion	Finding poems at library Taping poetry readings
The Manor House Ghost Pages 137-139	Expressing opinions Defining technical terms and titles Drawing inferences Making inferences based on outside sources Recalling details Discriminating between facts and beliefs or opinions Noting time relationships Finding main events in story	Selecting the right book Understanding library card catalog symbols Arranging events in sequence
Unit Review	Understanding cause and effect and main idea in selections	

# IN READING

## Suits You May Not Suit Me"

Literary Appreciation	Word Analysis Dictionary Usage	Spelling	
<p>Understanding author's meaning Figurative language Noting similes Comparing poems</p> <p>Understanding time of story Understanding play form Understanding author's use of language</p>	<p>Review of syllabication Synonyms and antonyms</p>	<p>Using syllabication clues to spelling Special spelling words Building spelling groups</p>	
<p>Interpreting and appreciating figurative language Appreciating word pictures Appreciating descriptive use of verbs</p>	<p>Reviewing suffixes <i>er, or, ist</i> Syllabication and accenting suffixed words</p> <p>Defining words Identifying verbs Choosing colorful adjectives</p>	<p>Using syllabication clues to spelling Changing <i>f</i> to <i>v</i> before adding <i>es</i> Special spelling words Building spelling groups</p>	
<p>Suggesting descriptive words</p>	<p>Using the pronunciation key Using different meanings of words</p>	<p>Using syllabication clues to spelling Recalling irregular plural forms Special spelling words Building spelling groups</p>	
<p>Appreciating figurative language Comparing poems Memorizing a poem Encouraging children to read other poems Sharing poems with others</p> <p>Telling stories Listening to stories Understanding flashback</p>	<p>Finding words and meanings in dictionary</p>	<p>Using syllabication and dictionary respellings as clues to spelling Special spelling words Building spelling groups</p>	
	<p>Word recognition Matching words and definitions</p>	<p>Spelling test</p>	

	Page	Talking	Moving-Acting	Valuing	
	Pages 156-157	Discussing content of poem Giving personal opinion Supporting personal opinion		Distinguishing factors that make a home	
	Page 158	Discussing content of poem Making inferences from content of poem			
	Page 159		Dramatizing an imagined situation as a prelude to writing		
	Pages 160-161	Visualizing characters in story	Acting out situations related to story		
	Pages 162-163	Comparing and contrasting details in pictures Recalling details Comparing and contrasting types of homes	Creating tableaux related to topic Acting out specific movements		
	Pages 164-165	Answering questions about content of informational article			
	Page 166	Posing solutions to a problem			
	Page 167		Acting out situations as a prelude to writing		
			112		

# IN LANGUAGE

## That Suits You May Not Suit Me"

	Writing	Literary Appreciation	Language Study Vocabulary Development	Locating and Organizing Information	
	<p>Adding a verse to a poem Listing things that make a home</p> <p>Writing imaginary conversation</p> <p>Writing a story about imaginary situation</p> <p>Completing a sentence to show understanding of character Writing descriptive sentences</p> <p>Writing an informational report</p> <p>Writing an imaginative story related to picture or poem</p> <p>Writing a story about a specific situation</p>	<p>Reading a poem Copying style of poem</p> <p>Understanding inferences made by poet</p> <p>Reading and appreciating fantasy in an excerpt from Tolkien's <i>The Hobbit</i></p> <p>Reading a poem</p> <p>Reading a poem</p>	<p>Defining the word "home"</p> <p>Choosing descriptive words and phrases</p> <p>Using similes Replacing similes</p>	<p>Noting details in pictures Classifying content of pictures</p> <p>Writing and illustrating a report Understanding function of an index in a reference book Using reference books to prepare a report</p>	



## Overview of Theme in Starting Points in Reading

*There was a crooked man  
And he went a crooked mile,  
He found a crooked sixpence,  
Against a crooked stile:  
He bought a crooked cat,  
Which caught a crooked mouse,  
And they all lived together  
In a little crooked house.*

The crooked man, his crooked cat, and the crooked house all suited one another very well. In fact, we could say they were made for one another. Did the crooked man build a crooked house because he was crooked himself, or did his crooked house make him into a crooked man?

Does our environment shape us, or do we shape our environment according to the way we live? Or is it some of each? The selections in this theme provide some thoughts about this question. The theme begins with a poem "Houses" which tells about the changes in houses from the days of our earliest ancestors who entered their homes on all fours, to the present day in which people live in skyscrapers like bees in a hive. "The Family Who Never Had a Bathtub" is a story about the feelings of the Bottomley family toward (and against) something new and different in their home — a bathtub! The selection "Environment" explains what makes up our environment and how other forms of life in our environment affect us. "City Fingers" is a poem which creates a montage of the activities in a city — sometimes hectic and confusing, sometimes exciting, sometimes . . . whatever feeling is left with the reader. The story of "The Singing Cats" tells about Alley Cat and other stray animals who live in the environment of an empty city lot. In the poem "Rudolf Is Tired of the City", the speaker wants to leave the confines of the city and live in the country where he can have room to breathe and spread his arms. "The Manor House Ghost" tells the story of the mysterious problems of an NBC crew while working on a TV special about haunted houses in England.

For specific learning objectives in this theme, see the chart on pages 110-111.

## Introducing the Theme in Starting Points in Reading

To begin the theme, have the children discuss the unit title "The House That Suits You May Not Suit Me" and what they think it means. Ask questions such as "What kind of house suits you? Why? What people might find your kind of house unsuitable? Why?" Accept any thoughtful answers. Discuss the picture on page 116. "What kind of home is it? Would it suit you? Why or why not? Whom do you think it might suit? Why?"

After the children have discussed their ideas, tell them that the picture is of a type of dwelling referred to as a cone castle. Some people in central Turkey's Cappadocian region live in cone castles today. These prehistoric stone structures were formed by volcanic action. For hundreds of years the cones were used as homes and chapels by Christian colonies, and are still used by people in the area today.

## Readability of Selections in Starting Points in Reading

In the unit "The House That Suits You May Not Suit Me" the stories "The Family Who Never Had a Bathtub" and "The Singing Cats" should be read with ease by most students. The two articles, "Environment" and "The Manor House Ghost," are more difficult to read but will be particularly suitable for above-average students.

## Overview of Theme in Starting Points in Language

The initial pictures, poem, and activities in the theme “The House That Suits You May Not Suit Me” in *Starting Points in Language* explore the concept of what makes a home: Is it walls and a roof, or is it something more? Different kinds of houses — old homes, haunted houses, houses lived in by imaginary hobbits, city homes — are starting points for writing activities that emphasize the use of imagery and figurative language. Pictures and information about homes around the world provide opportunities for learning about the proper use of reference materials.

For specific learning objectives in this theme, see the chart on pages 112-113.

### Integration with Starting Points in Language

The language activities in “The House That Suits You May Not Suit Me” in *Starting Points in Language* might be integrated in this suggested sequence:

#### Starting Points in Language

2. Pages 156-157 — variety in modern housing is the theme of the poem “Where People Live” and leads to a discussion of what makes a home
3. Page 158 — the features of an old home are described in “Our House”

5. Page 159 — a student’s description of a haunted house is the starting point for children to use their imaginations

6. Pages 160-161 — an excerpt from *The Hobbit* by Tolkien is an excellent example of imaginary writing

8. Pages 162-163 — talking about the different shapes and sizes of buildings in a city leads to the use of figurative language in sentence writing

10. Pages 164-165 — research activities extend the theme by looking at homes around the world

12. Pages 166-169 — the culminating writing activities encourage the students to think about unusual homes and homes of the future

#### Starting Points in Reading

1. The poem “Houses” traces the development of homes through the ages

4. What happens when the family in an old home acquires a bathtub is the subject of the story “The Family Who Never Had a Bathtub”

7. The idea that one’s home is related to its surroundings is discussed in the short article “The Environment”

9. The poem “City Fingers,” the story “The Singing Cats,” and the poem “Rudolf Is Tired of the City” continue the look at life in the city

11. England is the location of a famous haunted house that is described in the selection “The Manor House Ghost”

# Houses

In this poem, Mary Britton Miller tells that houses have progressed from the cave homes of our earliest ancestors, to houses with windows, doors, and furniture, to high-rises that "nudge the sky."

## Objectives

### Comprehension

- Discussing details
- Drawing inferences

### Creative Expression

- Making a collage
- Writing poems

### Literary Appreciation

- Understanding author's meaning
- Figurative language
- Noting similes
- Comparing poems

## Starting Points

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### Getting Ready to Listen and Read

#### *Discussing homes*

Have the children tell about the kinds of houses that are in their neighborhood — single-family houses, apartment buildings, duplexes, etc.

"Do you think that people have always lived in the kinds of houses that they live in now? Why do you think as you do?"

Have ready a picture of a cave dwelling, an early log house, and a recently built high-rise. Display the pictures as you ask the children what each kind of home is called. Then ask what are some main differences between the homes of our earliest ancestors and today's apartment buildings. (height, material, windows)

#### *Setting purpose for reading*

"In the poem, 'Houses' you will read about some ways that the writer says homes have changed from the days of our earliest ancestors to the present day."

### Listening, Reading, and Discussing

Tell the children to read the poem silently to themselves. Then choose a volunteer to read the first part of the poem aloud. (the first nine lines) Ask a second child to read the second part aloud. (the next eight lines) Have the next eight lines read by a third child, and the last ten lines read by a fourth child. If you prefer, the poem may be divided into two parts and read by two pupils only.

#### *Discussing details*

After the poem has been read, ask the pupils how many stories they think are in the tallest buildings that people live in today. Then have the children discuss the differences described in the poem between the homes of our earliest ancestors and today's tall apartment buildings.

## Delving Into The Poem

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### Thinking About What Was Read

Suggested questions to ask:

#### *Inference*

- "Whom do you think Mary Britton Miller referred to as our earliest ancestors?"
- "What kind of homes did she describe as 'lower than low'? Why did the homes have no windows or doors?"

<p><i>Discussion</i></p> <p><i>Understanding author's meaning</i></p>	<p>3. "What did the writer mean by saying that the people entered their homes 'on all fours'?"</p> <p>4. "Why were the floors dirt, dust, or snow?"</p> <p>5. Most children should understand that because of their needs, early men learned by experience how to construct shelters, make functional pieces of furniture, how to let light and air into their shelters. After men's knowledge included construction of homes, that knowledge was used to build bigger and better homes. This didn't take as long as the slow, gradual development of ideas and skills from the primitive needs and functions of early men.</p> <p>(a) "In all the years of men's time on earth, which took longer, the time from the homes of our earliest ancestors to the first houses that men built; or the time from the first houses that men built to today's high-rises? What lines in the poem tell you this?"</p> <p>(b) Discuss this question with the children: "Why was it 'no time at all' before the tall apartment houses were built, compared to the hundreds and hundreds and hundreds of years it took for men to build the first houses?" (The above discussion deals with one aspect of the question. Accept any other suitable answers from the children.)</p>
<p><i>Figurative language</i></p>	<p>6. Ask the children whether houses really "nudge the moon" and "scrape the sky." "Why did the writer say so?" (Writers often use this kind of expression, which doesn't mean what it says, to make their poems and stories interesting and colorful, and to create a mental picture.) Get ideas from the children for a similar expression describing tall buildings and write it on the chalkboard in two lines, using the lines of the poem as a model.</p>
<p><i>Noting similes</i></p>	<p style="text-align: center;">They touch the clouds And meet the rays of the sun.</p> <p>In their notebooks, have the children write their own examples of figurative language describing tall buildings.</p> <p>7. Ask a child to read the next two lines of the poem. (lines 5 and 6 in column 2) Write the simile "Like bees in a hive" on the chalkboard.</p> <p>"Do you think this is a good comparison of the way some people live? Why?" "We have talked about this kind of comparison before. What is it called?" (Write the word <i>simile</i> on the chalkboard.) "What word tells us that this is a simile?" (Like) "Think of some other similes describing the way it appears that people live in tall buildings."</p> <p>Write the following lines on the chalkboard and have the children complete the sentence in three other ways in their notebooks.</p>
	<p style="text-align: center;">And today we live Like</p> <p>Ask the children to read their similes aloud and to say why they made the comparisons they did.</p>
<p>Exploring Farther Afield</p>	
<p><i>Making a montage</i></p>	<p><b>Art.</b> Have the pupils collect pictures of the kinds of homes that are described in the last part of the poem. They can work together to make a bulletin board display in the form of a montage. Have the children choose lines from the poem and print them on their display to describe the montage.</p>
<p><i>Comparing poems</i></p>	<p><b>Creative Writing.</b> Write or print the following poem on the chalkboard. Choose one or two pupils to read the poem aloud.</p>

## Tall City

Here houses rise so straight and tall  
That I am not surprised at all  
To see them simply walk away  
Into the clouds — this misty day.

*Susan Nichols Pulsifer*

*Writing  
poems*

“What kind of houses do you think Susan Pulsifer described in this poem? Why do you think so? What is similar about the way she described houses, and the way Mary Britton Miller described tall houses in the poem ‘Houses’?”

Have the pupils write a short poem about the houses in the community where they live. Afterwards let them read their poems aloud to share with the group. They can write or print the poems neatly on heavy paper and display them with their montage.

Pages 118-122

## The Family Who Never Had a Bathtub

Children and adults can be frightened or suspicious of something new or different, of something that might change their habits or their ideas. Some of the things that have always been in the children’s homes, that they take for granted, might have been new and strange to families in the past when they encountered them for the first time. “The Family Who Never Had a Bathtub” tells how the members of the Bottomley family reacted to the new bathtub. The strongest reactions came from Grandma Bottomley who had kept clean with a pitcherful of water for sixty years and wanted no part of the “menace to health”, and Little Edgar who struggled and screamed until he felt the warm water and soap suds around him.

### Vocabulary

**Enrichment Words:** *videophone, Bottomley, Leonard, Edgar, Proutys, Momma, Daniel, Nursey, Poppa.*

**Phonetic Words:** *varnished, wrongfulness, wanton, unnecessary, flannels, flasks, implored, shawl, sanity, ungrateful, godliness.*

**More Difficult Words:** *plumber, faucets, chandelier, rigors, menace, pneumonia, dousing, rehearse.*

### Objectives

#### Comprehension

- Reacting to story
- Drawing inferences
- Evaluating
- Recalling details
- Forming opinions
- Noting feelings
- Comparing attitudes
- Relating to personal experience
- Giving explanations
- Reading for specific ideas

- Creative Expression
  - Dramatization
  - Writing stories
  - Drawing designs
  - Rewriting story as a play
  - Making puppets
- Literary Appreciation
  - Understanding time of story
  - Understanding play form
  - Understanding author's use of language
- Locating and Organizing Information
  - Using the dictionary to find a definition
  - Planning a dramatization
  - Using encyclopedia and other reference books

## Starting Points

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### Getting Ready to Read

#### *Preliminary activities*

Have the children turn to page 118 of the reader and ask a volunteer to read aloud the first paragraph of the preliminary activities in the left-hand column. Ask the children for their ideas of what a videophone is, then ask them to look up the word in their dictionaries. If their dictionaries do not list the word, ask them why this might be so. (The word has been coined only recently; we don't have videophones in our homes yet; videophones are still in the experimental stages.) Then have a child find and read to the group the definition of *video* in the dictionary. By combining this definition with the definition of *'phone*, they can arrive at a meaning for videophone.

#### *Dramatization*

For the dramatization have the children decide which family member each child will play, making sure that the group includes parents and children. Ask the children to think about what they would say the first time they see and use a videophone. Will they be excited? nervous? happy?

Have prepared in advance a box or piece of cardboard on which you have drawn the outline of a telephone with a screen over it. You could start the dramatization by taking the part of the delivery man and beginning with a line such as "Here it is folks, your new videophone!" or a child taking the part of one of the parents could begin by saying "It's time to make our first call. Let's phone Grandma." Continue the dramatization until each child has had a chance to speak at least twice.

#### *Creative writing*

Have the pupils write a short story based on their dramatization. Suggest that they try and remember some of the conversation or dialogue in the scene they acted out to include in the story. After they have finished their stories or at a later time, they can read their stories aloud to the group. The sharing of their own stories can be used as an introduction to the reading of "The Family Who Never Had a Bathtub."

#### *Purposes for reading*

After the pupils read their stories aloud, have them tell briefly how they felt the first time some of the following things happened:

- the first day of kindergarten
- the first family pet arrived
- their first tooth fell out
- their first ride on a bicycle
- their first plane, train, or car ride
- their first time on an elevator or escalator

Say that the story they are about to read tells what happened when the Bottomley family, who had never had a bathtub with running water, tried their new tub for the



first time. Ask them to speculate how the following people from the story might feel about the new tub, and to give reasons for their answers.

- a boy and girl their age
- a little brother
- the grandmother
- the parents
- relatives and neighbors who have come to see the new bathtub

### Reading and Checking

*Reacting:  
inference:  
evaluation*

Have the pupils read the entire story to themselves. After they have finished, allow time for the children to discuss their reactions to the story. Ask questions such as: "Why do you think Little Edgar said 'The saints preserve us!' at the end of the story? Do you think this story could be true? Why or why not?" (first question in the left-hand column of page 122) Have the children compare the ideas they had about the reactions of the Bottomley family to the new tub, to what actually happened in the story.

## Delving Into The Story

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### Thinking About What Was Read

Have the children discuss some or all of the following questions:

1. "Why do you think the new bathroom was made where the hall bedroom used to be? Where do you think the Bottomley family had kept their old tub? Why? How did they use their old tub for taking baths?"
2. "Why do you think the neighbors and relatives wanted to see the new bathtub?"
3. "Why didn't Little Edgar want a bath at first? Why did he change his mind?"
4. "What are at least four reasons why Grandma disapproved of the new tub?" (cost, wasting water, unhealthy, too old to change habits)
5. "Do you think Grandma would have changed her mind if Poppa Bottomley had ordered her to take a bath? Why or why not?"
6. "What did Poppa Bottomley mean when he said that cleanliness is next to godliness?"
7. "Which part of the story did you like best? Why?"

*Inference*

*Recalling  
details*

*Opinion*

*Understanding  
an expression  
Evaluation*

### Rereading for Specific Purposes

1. (a) "How do you know that the story took place many years ago?" Ask the children to read the story through again and to read aloud the parts that indicate that the story took place many years ago. They will probably read parts of the story such as: the paragraph on page 118 beginning "Odd as it may seem. . .", any of Grandma's dialogue, lines 4 and 5 on page 120, Nursey's speech at the bottom of page 120.

(b) "How many years ago do you think the story took place? Why?"

2. Ask the children to find and read aloud some things that the Bottomley children said and did that show that having a bathtub was a new experience. After each part of the story is read, ask the pupil why that particular part shows that the child wasn't accustomed to a bathtub. (e.g. "Isn't it elegant," said Ella, feeling the shiny porcelain. Today children wouldn't take delight in feeling bathtubs because they're used to them and know how they feel.)

3. List these names on the chalkboard:

Leonard Bottomley  
Little Edgar  
Uncle Daniel  
Poppa Bottomley

Ella Bottomley  
Grandma Bottomley  
Momma Bottomley

*Understanding  
time of story*

*Inference*

*Noting  
feelings*



Have the children find and read aloud the parts of the story that tell how each person felt about the new bathtub. Some of the characters listed showed more than one feeling and the pupils may choose to read different parts of the story to show the feelings of one person.

*Comparing attitudes*

4. Have the children discuss the difference in attitudes toward bathing between the Bottomley family and most people today.

(a) You could start the discussion by asking "Do most people today feel that bathing is important? Why? Do people think that bathing is unhealthy? Why or why not?"

(b) "Why do you think that people no longer have the attitudes toward bathing that Grandma had?" (Personal experience with bathtubs and bathing, bathing and bathtubs are not a new experience generally, medical advice supports bathing, etc. Some children will understand that our attitudes towards things in general often result from our own experiences and previous ideas.)

## Exploring Farther Afield

*Relating to personal experience*

**Describing Objects.** Ask the pupils to turn to the list of activities in the left-hand column on page 122 and have them read the second paragraph. If you are working with a large group, divide the children into small groups of four or five. Have them discuss the questions in paragraphs 2 and 3 with each other.

*Art*

**Drawing Designs.** Still in their groups, the children can draw designs of bathtubs (paragraph 4) and discuss their designs as suggested in the activity.

*Giving explanations*

**Writing Explanatory Sentences.** Have the children write two or three sentences explaining one or more of the following:

- how to operate the shower
- how to clean the bathtub
- why a bath mat is important
- which is the best color for a bathroom in their opinion
- the improvements they would like to see in bathrooms
- why soap is important
- safety reminders while bathing

*Rewriting story as a play*

**Playwriting.** This activity can be done with the whole class or with a large group. Have the pupils read the last activity paragraph on page 122 and discuss the suggestions. First list the characters on the chalkboard as the pupils give you the names. Have them look through the story quickly to be sure that all the characters have been listed. Next discuss the number of acts the story can be divided into (2) and where the first act ends and the second act begins. Have the children read page 120 to find a suitable place for the division into acts. (The second act starts with the line "Saturday dawned a damp and chilly day.")

Have the children plan how to rewrite the story as a play and whether a narrator is necessary. Each child could be responsible for rewriting a short section of the story, or if your class hasn't done this kind of activity before, it could be done co-operatively as you write the play on the chalkboard. A copy of the play can be made for each child. The play should be in this form.

### The Family Who Never Had a Bathtub

#### Act I

**NARRATOR:** Ella and Leonard Bottomley could hardly wait for Saturday night to try the new bathtub.

**ELLA:** (feeling the shiny porcelain) "Isn't it elegant!"

**LEONARD:** "Imagine having running water!"

NARRATOR: Odd as it may seem, the Bottomley family . . . . .  
ELLA: "We can lie straight out with the soapsuds all around us."

(Have the children note the difference in punctuation in the story and in the play.)

*Preparing  
for  
presentation*

Some things to plan before the children act out the play they have written.

- who will play the various roles
- how to begin and end the play
- how to indicate the division into two acts
- how to indicate a damp day for the second act
- what props and background are necessary

*Making  
puppets;  
puppet  
play*

**Puppet Play.** If you wish to prepare a puppet play, making puppets will be an interesting and valuable project for the whole class. Books such as *Puppets and Pantomime Plays*, by Vernon Howard, give information about different kinds of puppets, instruction for making them, and suggestions for presenting puppet plays. If you are using *Starting Points in Language*, refer to pages 92 and 93. The children will be glad to borrow library books about puppets and puppetry, incidentally gaining insight into a function of the library.

*Learning  
more about  
bathtubs*

**Research.** Suggest to the pupils that they may wish to find out more about the history of bathing and bathtubs from the encyclopedia or other reference books. Write questions such as suggested below on the chalkboard. Each child could choose one or two to answer. Be sure to use questions that can be answered in the reference books that are available to the pupils. Have the pupils write the information they find in their own words and read their findings to the class.

What are some kinds of baths known in ancient times?  
What early people were known to regard bathing as important?  
What kind of soap was used for bathing in early days?  
Find out where the ruins of one ancient bathtub are located.  
How did soap originate?  
What were some attitudes toward bathing in early times?  
Where did the North American habit of the Saturday night bath come from?

## For Added Interest and Enjoyment

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### Books

Bourne, Miriam Anne. *Second Car in Town*. Coward-McCann  
Brown, Fern. *When Grandpa Wore Knickers*. Whitman  
Whyte, Jenny Bell. *Adelaide Stories*. Simon & Schuster

### Film

*Turn of the Century*. National Film Board

## Skills for Reading and Research

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### Comprehension, Study, and Research Skills

*Literary  
appreciation*

**Author's Use of Language.** Tell the class that the story contains some "dated" or "old-fashioned" words and phrases which add interest and reality, but which are not usually used by writers whose stories are set in the present day. Have a pupil find a

phrase that he thinks sounds old-fashioned. (e.g. "Edgar's screams fairly rent the air.")  
Distribute copies of the following exercise:

Read the sentences below, then rewrite each one in the way you would say the same thing.

1. "You are old enough to know the wrongfulness of wanton waste."
  2. "Who would be hardy enough to endure the rigors of a shower?"
  3. Edgar's screams fairly rent the air.
  4. "Boys must learn that cleanliness is next to godliness."
  5. "There will be no danger if we light the heater early."
- (You may wish to add to this exercise.)

*Reading for  
specific  
ideas*

**Recognizing Specific Ideas Within Paragraphs.** Distribute copies of the following exercise to the children. Have them read the instructions silently before beginning their work.

#### The Family Who Never Had a Bathtub

Find the paragraph in the story that answers each of these questions. Write the page and number of the paragraph after each question. The first question is answered for you.

	Page	Paragraph
1. Where did the plumber fit the hot water heater?	<u>118</u>	<u>(3)</u>
2. Was the bathtub painted on the inside or the outside?	<u>(120)</u>	<u>(3)</u>
3. Who made the soapsuds for Little Edgar's bath?	<u>(121)</u>	<u>(12)</u>
4. What was Nursey going to do to help keep off dangerous chills?	<u>(120)</u>	<u>(14)</u>
5. When did Little Edgar stop screaming?	<u>(122)</u>	<u>(1)</u>
6. How did Leonard help Little Edgar with his bath?	<u>(122)</u>	<u>(5)</u>
7. Where did the children wait for Poppa Bottomley to take them for their baths?	<u>(121)</u>	<u>(2)</u>
8. What did Momma worry about when Leonard stepped in the tub?	<u>(120)</u>	<u>(9)</u>
9. What kind of lighting did the Bottomleys have in their new bathroom?	<u>(118)</u>	<u>(4)</u>

### Word-Analysis Skills

## Lesson 12

Syllabication and Accent.  
Review

Word Meaning  
Synonyms and Antonyms

Spelling  
Using syllabication clues to spelling  
Special spelling words  
Building spelling groups

## Environment

This clearly-written article explains what makes up our environment and how other forms of life in our environment affect us.

### Vocabulary

**Enrichment Words:** *ecology, bubonic plague*

**Phonetic Words:** *environment, tiresome, survival, cockroach, fleas, transfer, deadly, organizations, destruction, destructive*

**More Difficult Words:** *influence, pollen, chirruping*

### Objectives

#### Comprehension

- Discussing classroom environment
- Recalling details
- Discussing environmental changes
- Completing sentences
- Finding main idea in paragraphs

#### Creative Expression

- Writing paragraphs

#### Locating and Organizing Information

- Finding and displaying articles

#### Reading Technique

- Reading an informational article

## Starting Points

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### Getting Ready to Read

*Discussing  
classroom  
environment*

Write the word *environment* on the chalkboard and ask a child to pronounce it. Have the children give their ideas of what the word means. Arrive at a definition of environment as the world around us and everything in it. Say to the children that they are presently in their classroom environment. Have them look around the room and talk about the things that make up their classroom environment.

*Purposes for  
reading*

"The article you are about to read tells what scientists discovered makes up our environment on earth, and how the things in our environment affect us."

## Delving Into The Article

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### Reading and Discussing

*Reading an  
informational  
article*

Recall with the pupils the way an informational article should be read. (Read slowly, a paragraph or two at a time. Pause to think about and discuss what is read in each part of the article. We read for information and stop to think about what we are reading so that we don't overlook anything.)

*Recalling  
details*

Have the children read page 123. To check their comprehension of what they read, ask what their understanding is of environment, how many groups environment is made up of, what each group consists of. Discuss with the children what scientists discovered when they tried to list the things that make up environment, and what is

meant by the word *ecology* (the study of the environment – the relationship of living things to their environment and to each other. Refer the children to the glossary at the back of the book.)

Have the pupils read the first paragraph on page 124.

“What things does the writer say make up our environment?” (The sun’s heat and energy; smoke, dust, and pollen; soil; water as rain or snow.)

“To which group do these parts of our environment belong? (The group of non-living things.) “What important effect do these things have on our environment?” (They determine or decide the kinds of plants and trees which grow in our environment. These plants determine the kinds of birds and animals which live in the environment.)

Have the pupils read paragraphs 2 and 3 on page 124.

“What are some things that you can’t see in your environment?” (The warmth and dryness of your home; family love.)

“Why are these things important?” (The warmth and dryness keep you well; family love creates happiness and peace of mind.)

“What living things does the writer say share your environment indoors?” (Plants and animals.)

Direct the pupils to read to the end of the article. (page 125) Then ask them to recall what animals the writer said may be in their homes. (Mouse, cockroach, spider, moth, cricket, birds under the eaves.) Have the pupils discuss the ways in which these animals change or affect the home environment. (Mice carry disease germs, cockroaches spoil food and leave an unpleasant odor, spiders eat harmful insects, clothes moths make holes in woolen items, house crickets make holes in damp clothes.) Have the pupils suggest other animals that might be in or on homes that they didn’t think of before, and the ways these animals affect the home environment. (Silverfish, flies, wasps, carpet beetles, etc.)

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## Exploring Farther Afield

### *Discussing environmental changes*

**Discussion.** Have the pupils turn to page 125. Ask a volunteer to read the first activity paragraph in the right-hand column. Allow time (a minute or two) for the discussion suggested. Proceed in the same way for the second activity paragraph.

**Discussing and Writing About Own Ideas.** Have the following question on the chalkboard in advance of the discussion. (You may want to alter the examples slightly to suit the area in which your pupils live.) Have the question read aloud.

How would each of the following things change or affect your environment?

- (a) A tall apartment building is to be constructed on an empty lot on the street behind your home.
- (b) A highway is to be built through your neighborhood.
- (c) Snowmobiling is to be allowed on the side streets in your neighborhood.
- (d) Several parks are to be built in your neighborhood.
- (e) No automobiles are to be allowed on your neighborhood streets.
- (f) The gardens and lawns around the homes in your neighborhood are to be made into driveways.

Divide the children into groups of three or four. Have them discuss each part of the question with each other under your guidance. Continue the discussions until you see that the children can come up with several changes for each case mentioned. Then have the pupils choose one or more of the examples and write a short paragraph telling about their ideas of the changes that would occur. Remind them to check their paragraphs to see whether they kept to the topic they chose. When finished, let the pupils read their paragraphs aloud to their groups.

**Collecting Information.** Ask a pupil to read the third paragraph in the right-hand column on page 125. Have the pupils give their ideas about where they can look for

### *Writing paragraphs*

### *Finding and displaying articles on environment*

articles and stories. Let them talk briefly about the things they have heard or read about that people are doing to prevent destruction of the natural environment. With the children, plan a suitable way to display the articles as they bring them in.

## For Added Interest and Enjoyment

### Books

Binzen, Bill. *The Walk*. Coward-McCann  
 Bloome, Enid. *The Air We Breathe!* Doubleday  
 DeWaard, E. John. *The Shape of Living Things*. Doubleday  
 Elliott, Sarah. *Our Dirty Air*. Messner  
 George, Jean Craighead. *Who Really Killed Cock Robin?* Dutton  
 Green, Ivah. *Water, Our Most Valuable Natural Resource*. Day  
 Green, Ivah. *Wild Life in Danger*. Coward-McCann  
 Grossman, Shelly. *The How and Why Wonder Book of Ecology*. Grosset  
 May, Julian. *The Big Island*. Follett  
 Milne, Lorus and Margery. *The Phoenix Forest*. Atheneum  
 Parnall, Peter. *The Mountain*. Doubleday  
 Perera, Thomas Biddle. *Who Will Clean the Air?* Coward-McCann  
 Shuttleworth, Dorothy E. *Clean Air — Sparkling Water: The Fight Against Pollution*. Doubleday  
 Smith, Frances C. *The First Book of Conservation*. Watts  
 Wagner, Geoffrey Atheling. *The Innocent Grove*. World

## Skills For Reading and Research

### Comprehension, Study, and Research Skills

#### *Literal comprehension*

**Completing Sentences.** Distribute copies of the following exercise. (You may wish to add more sentences.) Have the pupils read the instructions silently. If you feel it necessary, do the first sentence together with the pupils. If you have a language center, this is a suitable activity to be carried out at the center.

Write down each beginning sentence in column A and complete the sentence with the most suitable ending from column B.

A

B

Smoke, dust, and pollen  
 Warmth and dryness  
 Some animals and insects  
 Spider-webs  
 Hungry clothes moths

carry disease.  
 catch harmful insects.  
 eat holes in sweaters.  
 make up part of our non-living environment  
 help to keep us well.

#### *Main idea of paragraphs*

**Matching Titles and Paragraphs.** Distribute copies of the following exercise.

Read each title below. Then read the article "Environment" and find the paragraph that matches the title. Beside the title write the number of the page on which you found the paragraph and the number of the paragraph on the page. Each title tells the main idea of the paragraph.

1. The Clothes Moth Affects Us All      page (125) paragraph (5).
2. Scientists Discover That All Parts of the Environment Work Together      page (123) paragraph (1).
3. Explore Your Environment a Little at a Time      page (125) paragraph (7).



4. Plants and Animals Share Your Environment Indoors page (124) paragraph (3).
5. Cockroach Follows Man page (125) paragraph (3).
6. The World Around You Is Your Environment page (123) paragraph (1).

Go over the exercise when the pupils have finished and help those who made errors see where they went wrong. The pupils could examine some creative or factual writing which they completed recently and find the main ideas of their own paragraphs.

### Word-Analysis Skills

## Lesson 13

#### Structural Analysis

Reviewing suffixes *er, or, ist*

#### Syllabication and Accent

Syllabifying and accenting suffixed words

#### Spelling

Using syllabication clues to spelling

Changing *f* to *v* before adding *es*

Special spelling words

Building spelling groups

## City Fingers

Pages  
126-127

Mary O'Neill describes things that people do in the city and ends on a note of regret that city fingers touch mostly the things that are made, rather than the things that are grown.

### Objectives

#### Comprehension

Comparing ideas

Drawing inferences

Finding specific information

Defining words

Understanding author's meaning

Interpreting figurative language

Reacting to what is read

Expressing conclusions

Interpreting emotions

#### Creative Expression

Composing phrases and sentences

Making hand movements

Composing verses

Interpreting through art

Interpreting through music

#### Literary Appreciation

Interpreting and appreciating figurative language

Appreciating word pictures

Appreciating descriptive use of verbs



## Starting Points

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### Getting Ready to Listen

*Setting  
purpose for  
reading*

Tell the pupils that the poem they are going to read is called "City Fingers." Write the title on the chalkboard. While the children have their books closed, read the first line of the poem to them. Ask them to speculate on what the poem is about, and whose fingers the poet describes.

### Listening, Checking, and Reading

*Comparing  
ideas*

While the children still have their books closed, read the entire poem to them. Try to capture the moods of the various word pictures as you read. After you have finished, allow time for the children to discuss whether their original ideas about the poem were similar to what the poem is about.

"Do you think the poet likes the city? Why or why not?"

Read the poem again, as the children follow along in their books.

## Delving Into The Poem

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### Rereading and Thinking About the Poem

Guide a discussion of the poem using some or all of the following suggestions.

1. As the pupils follow in their books, have a child read the first five lines of the poem, stopping after the word "power." This section completes one idea or word picture.

"What do you think the poet described in this part of the poem? What picture did you have in your mind as you read this part? Whose fingers grip flashlights in the underground? What are the webs that carry light, sound, water, and power?"

2. Ask the children to find the part of the poem that tells what policemen's fingers do, and have a volunteer read this part aloud to the group. (lines 5, 6)

3. Ask the children to find the part of the poem that tells about people at a bargain sale, and have a volunteer read this part aloud to the group. (lines 9, 10)

4. "Read the line that tells about something that little children do." (line 12) "What does 'launch' mean? Explain this line in your own words."

5. "What did the poet mean when she said that thieves' fingers dance a horrible ballet? Why is it a horrible ballet?"

6. "Why do steeplejacks' fingers cause the soul to gasp?"

7. "Name the other people that are described in the part of the poem on page 126." (mail sorters)

8. Have the children turn to page 127 and read the first four lines silently, then talk about their ideas of the meaning of the lines "Feed spotted leopards in their city pens with pokes of love. . ."

"How do city fingers feed leopards with 'pokes of love'?"

9. Have the children locate the lines that describe people on the subway. "What did the poet mean when she said that city fingers clutch subway rings until their tendons sing?"

10. Have the pupils identify the city fingers that the poet describes at their daily occupations. (any to line 26)

11. Have the pupils tell which of the city fingers described on page 127 are not involved in their work or jobs. (line 27 on)

12. Have the pupils suggest some words that they think describe the poet's picture of the city. (busy, hectic, rushed, exciting, confusing, vibrant) Make a co-operative blackboard list of these words.

13. "Why do you think Mary O'Neill presented her word pictures by using the words 'city fingers' rather than by using the words 'city people'?"

14. "Which of these word pictures do you like best? Why?"

15. "How do you think the poet feels about the city? What makes you think so?"

16. "Do you think the poet would rather touch and feel the things that are made or the things that are grown? Why?"

17. "What things that are grown does the poet want to touch? What are windfalls? Where would the poet find these things? Would she find them in the city? (possibly, but most likely would find them in the country)

18. Have the pupils name some other things that are grown that they think the poet might like to touch, as you list them on the chalkboard. (They will likely suggest various kinds of plants, earth, grass, trees, kinds of animals.)

19. Have the pupils come to the chalkboard and list some phrases that tell how the poet might touch the things that are grown (stroke daisy petals, pull weeds).

20. "The poet used interesting words that showed the action or movements of city fingers. These action words are called *verbs*. The verbs in the first two lines of the poem are *work* and *grip*. What are the verbs in the next four lines of the poem?" (feel, move, grasp, pat)

21. Have each pupil make his own list, or work with the pupils to make a co-operative blackboard list, of all the verbs telling about the action of city fingers in the poem. (work, grip, feel, move, grasp, pat, grab, sort, launch, dance, adjust, peddle, feed, flip, write, cut, sew, ship, take, chip, clips, write, drum, scribble, hook, clutch, touch, walk, open, close)

22. "Which of the verbs do you like best? Why?"

23. "Make your fingers grasp, flip, clutch. Make your fingers do some of the other things on the list." (Have the pupils spend two or three minutes showing the movements of the various verbs in the poem.)

24. Have the pupils choose about eight verbs from the list and write their own sentences telling about other things that city fingers can do. Each sentence should start with the words "City fingers." For example,

City fingers sort Christmas mail.

City fingers feed babies in apartment buildings.

City fingers launch a rocket to the moon.

25. Have the children read line 33 silently.

"When city fingers clutch subway rings do their tendons really sing? Why did the poet say so? What did she mean? What do we call this kind of expression?"

26. Have the pupils find other examples of colorful language in the poem. (Thieves' fingers dance — line 14; Steeplejacks' fingers cause the soul to gasp — line 7; feed spotted leopards . . . with pokes of love — lines 17, 18; feel the face of spring — line 35; walk their fingers — line 36)

## Exploring Farther Afield

**Discussion.** Have this question on the chalkboard as the pupils carry out their discussion. Some possible answers are included in brackets.

### *Interpreting emotions*

How do you think these people feel as they go about their activities in the city?

Policemen as they grasp their holsters. (purposeful, in control)

People at a bargain sale. (determined, greedy)

Thieves in the city. (greedy, not knowing right from wrong, bitter)

Children scribbling in school. (eager to learn, alert, enthusiastic, or bored, restless)  
People drumming on tables. (restless, bored, impatient)

Composing  
verses

**Poetry Writing.** Suggest that the pupils write their own four-line verses called "City Fingers" or write verses called "Country Fingers." The poetry could be displayed on a background of city and/or country pictures.

Interpreting  
through  
art

**Drawing and Painting.** "The poet paints many word pictures in the poem. Choose lines in the poem that you like. Draw or paint a picture to go with the lines that you choose. Include the lines of poetry as part of your picture, perhaps on a billboard or street sign, or as a title for the picture."

Interpreting  
through  
music

**Matching Music and Poetry.** Tape some examples of background music used in television programs that have city scenes. Use your school set if you have one, choose some pupils to tape music at home, or tape some examples from your own television set. Listen to the music in class, and match the music samples with parts of the poem. Have the pupils decide why the poetry and the music match.

For Added Interest and Enjoyment

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### Poetry

Hopkins, Lee Bennett. *This Street's for Me and Other City Thoughts*. Crown

Hopkins, Lee Bennett. *City Talk*. Knopf

Moore, Lilian. *I Thought I Heard the City*. Atheneum

Hopkins, Lee Bennett. *I Think I Saw a Snail: Young Poems for City Seasons*. Crown

Jacobs, Leland Blair. *Playtime in the City*. Garrard

Larrick, Nancy. *On City Streets*. M. Evans and Company

Pages  
128-133

## The Singing Cats

This is the story of one night's activities in the life of the animals who live wild in the environment of an empty city lot. In particular, the activities of the scraggly "Alley Cat" are highlighted.

### Vocabulary

**Enrichment Words:** *ailanthus tree*

**Phonetic Words:** *ledge, brownstone, lice, gradually, scraggly, sturdy, yowl, instantly, humane*

**More Difficult Words:** *alley, illuminated, sauntered, serenaded, attentively, wads, scavengers, prey, society*

### Objectives

#### Comprehension

- Drawing inferences
- Recalling details
- Stating opinions
- Supporting opinions
- Understanding word meanings
- Evaluating title
- Understanding main idea of story
- Discussing alternative story titles

Understanding sequential order  
Discriminating between true and false  
Understanding cause and effect

#### Creative Expression

Rewriting story from different point of view  
Writing stories about other animals using given story beginnings  
Writing verses  
Integrating with music  
Telling a story by drawing a map

#### Locating and Organizing Information

Reading for information  
Using glossary  
Finding out about the work of the S.P.C.A.

#### Language Enrichment

Suggesting descriptive words

### Starting Points

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#### Getting Ready to Read

*Discussing  
lead  
activity*

Have the pupils turn to page 128 of the reader and read the two paragraphs in the left-hand column. Allow time for the discussion suggested in the first paragraph. Then have them give briefly their ideas about these questions: "What are stray animals? How do animals become stray animals? Where do stray animals live?"

*Purpose  
for reading*

"Read the story 'The Singing Cats' and find out how Alley Cat and some other stray animals live."

#### Reading and Checking

*Drawing  
inference*

Have the children read the story through, then check comprehension by asking such questions as: "Do you think Alley Cat was a contented cat? What things about his life do you think made him contented? What things made life difficult for him?"

*Recalling  
details*

"Who were the other animals who lived in the empty lot? How did they spend most of their time?" (searching for food)

### Delving Into The Story

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#### Thinking About the Story

*Recalling  
details*

1. "What kind of day was described at the beginning of the story?" (The pupils might say a spring day, or a pleasant day.) "What are some of the things the author described on this pleasant day?" (in first four paragraphs)

*Using the  
glossary*

2. Have the children speculate on what kind of tree an ailanthus tree is, then look up the word in the glossary at the back of the reader.

*Drawing  
inference*

3. "Why was Alley Cat thin and scraggly? What do you think made him the kind of wild city cat that he was?"

*Suggesting  
descriptive  
words*

4. "Why do you think Alley Cat was on guard for the big dog?"

5. "How would you describe the sound made by the male cats as they serenaded the female cat?" (screeching, howling, yowling, wailing, etc.)

6. "What other sounds were heard in the empty lot that night?" (the sounds of cats fighting, sounds of falling garbage cans, various rustling sounds made by the movements of the animals.)

*Reading for  
information*

7. "Find and read the part of the story that tells where the big dog found something to eat."

<i>Stating opinion</i>	8. "Do you think the big dog was a stray dog? Why or why not?" (He may have been a pet dog since he only visited the empty lot. After he found the bone he trotted off with it. On the other hand, he may have been a stray dog who wandered around the area without a particular home. Ask the pupils which they think is more likely and why. Either answer, or a similar answer, is acceptable.)
<i>Supporting opinion</i>	9. "Name the other animals described in the story and tell where they had their shelters." (Alley Cat, a wooden crate in the alley; roaches, apartment house basement; rats, warehouse)
<i>Recalling details</i>	10. "What are scavengers? Which of the animals in the empty lot were scavengers?"
<i>Word meaning</i>	11. "When Alley Cat returned to the garbage can after eating the rat, why were the roaches no longer there?" (They had taken cover because light from an apartment house window had flooded the garbage can.)
<i>Drawing inferences</i>	12. "Why do you think a light was turned on in the apartment house?" (The pupils might say that someone heard a noise in the lot and went to the window to investigate, or that it was almost morning and time for the people in the apartment to get up.)
	13. "What are three things at the end of the story that tell you morning is near?" (Alley Cat went to sleep, a light went on in the apartment building, it is the end of the story)
<i>Evaluation: main idea</i>	14. Ask the pupils to turn to the right-hand column on page 133 and read the first paragraph silently. Have the pupils find the part of the story that tells about the singing cats — the part of the story from which the title was taken, and ask a volunteer to read this part aloud. (page 130, paragraphs 3, 4, 5) Review with the pupils that a good title tells the main idea of the story. "Is this a good title? Why or why not?" Ask them to speculate on why this story has the title that it has. Perhaps the title was chosen because the people who live near the lot might hear the singing cats at night but would not be aware of any of the other activities in the lot. Accept any suitable answer.
<i>Discussing alternative titles</i>	Have the pupils discuss other titles that would be suitable for the story. (The Empty Lot; Stray Animals in an Empty Lot; Nighttime in the Empty Lot; Stray Animals Look for Food at Night)
<i>Inferring</i>	15. "Which of the things that happened in the empty lot do you think the people who lived nearby knew about? Why?" (They might have heard the cats and the falling garbage can, but would not know about any of the other things that happened as very little sound was made.)
<i>Expressing opinions; supporting opinions</i>	16. Refer the pupils to the second paragraph in the right-hand column on page 133. Have them discuss whether they would like to have Alley Cat as a pet and give their reasons for their opinions. "Do you think Alley Cat would make a good pet? Why or why not?"

## Exploring Farther Afield

<i>Rewriting story from different point of view</i>	<b>Creative Writing.</b> 1. "How do you think Alley Cat felt when he was joined by another male cat in serenading the female? How do you think he felt when the other cat ran away? How might he have felt when he found the tuna in the garbage can?" Have the pupils rewrite the story from the point of view of Alley Cat.
<i>Writing stories about animals using given story beginnings</i>	2. "In 'The Singing Cats' the author tells mostly about the activities of Alley Cat. Write a story about one of the other animals in the empty lot. Use one of the following story beginnings: <ul style="list-style-type: none"> <li>• The big dog jumped to the sidewalk to avoid a speeding car and crashed into a garbage can.</li> <li>• Six roaches squeezed out of their hiding place in the apartment house basement.</li> <li>• Four brown rats sneaked out of a hole in the old warehouse." (Write these titles (Write these titles on the chalkboard.)</li> </ul>



Writing  
verses  
Telling a story  
on a map  
Integrating  
with music  
Finding out  
about the  
Humane Society

3. Have the pupils write a four-line verse about Alley Cat or one of the other animals.

**Drawing a Map.** Have the pupils draw a map of the empty lot and mark a trail showing Alley Cat's wanderings.

**Music.** Have the pupils listen to a recording of "Alley Cat" by Bent Fabric, if you can obtain one.

**Research.** Refer to the third paragraph in the right-hand column of page 133. Consider the activities suggested.

## For Added Interest and Enjoyment

### Books

Bond, Gladys Baker. *Album of Cats*. Rand McNally

Cooper, Elizameth K. *The Wild Cats of Rome*. Golden Gate

Jacobson, Ethel. *The Cats of Sea-Cliff Castle*. Ward Ritchie

Kerr, Judith. *Mog the Forgetful Cat*. Parents' Magazine Press

Longman, Harold. *The Castle of a Thousand Cats*. Addisonian Press

Venn, Mary Eleanor. *Secret Neighbors: Wild Life in a City Lot*. Hastings House

Zimelman, Nathan. *Cats of Kilkenny*. Carolrhoda Books, dist. Lerner

## Skills for Reading and Research

### Comprehension, Study, and Research Skills

Understanding  
sequential order

**Sequence.** To check pupils' recognition of sequential order, distribute copies of the following exercise. Explain the directions carefully.

Read each sentence carefully. Number the sentences 1, 2, 3, 4, 5, or 6 according to the order in which they appeared in the story.

### The Singing Cats

- (4) The male cat got up and ran away.
- (1) Alley Cat was checking to see if a big dog was prowling nearby.
- (2) Suddenly Alley Cat saw something move.
- (6) Alley Cat smelled garbage and rats.
- (5) Alley Cat wandered off with the female cat.
- (3) The female cat listened attentively.

Discriminating  
between  
true and false

**True or False.** Distribute copies of the following exercise.

Read each sentence. If it tells something about the story that is true, write T on the line. If it tells something that is not true, write No on the line. Then write the number of the page on which you find the answer to the question. The first one is done for you.

- 1. The story takes place on a winter day. No, page 128
- 2. The ice cream man tooted his horn to let the people know he had arrived. (No, page 128)
- 3. Alley Cat bit off a part of his rival's tail. (No, page 130)
- 4. The big dog found a bone in the garbage can. (T, page 131)
- 5. One rat caught the scent of Alley Cat. (T, page 133)
- 6. Alley Cat slept in a wooden crate in the alley. (T, page 133)
- 7. There was a deserted warehouse at one end of the lot. (T, page 128)
- 8. Alley Cat had scraggly grey fur, and a body as thin as a reed. (No, page 128)

**Causal Relationships.** Write the exercise on the chalkboard or distribute copies to the children. Explain that they are to match each cause under the heading "Causes" with the correct result or effect under the heading "Effects."

Write down each beginning sentence under the heading "Causes" and complete the sentence with the correct ending under the heading "Effects."

**Causes**

1. One rat caught the scent of Alley Cat
2. The ice cream man rang his bell
3. Light from an apartment building flooded the garbage can,
4. Alley Cat bit off part of his rival's ear,

**Effects**

and the roaches ran away.  
and the male cat ran away.  
so the rats dashed to the warehouse.  
and a large group of people surrounded him.

**Word-Analysis Skills**

## **Lesson 14**

**Using the Dictionary**

- Using the pronunciation key
- Using different meanings of words

**Spelling**

- Using syllabication clues to spelling
- Recalling irregular plural forms
- Special spelling words
- Building spelling groups

## **Rudolf Is Tired of the City**

**Pages  
134-135**

The speaker in the poem says he wants to get away from the confines of the city and go to live in the country where he can tend cows and chickens and do other chores and have room to spread his arms all day. This is a poem to read and enjoy.

**Objectives**

**Comprehension**

- Interpreting emotion
- Identifying speaker of poem
- Expressing conclusion
- Understanding graphics
- Relating reading to life
- Reacting to pictures
- Expressing opinion

**Literary Appreciation**

- Appreciating figurative language
- Comparing poems



Memorizing poem  
Encouraging children to read other poems  
Sharing poems with others

Locating and Organizing Information  
Finding poems at library  
Taping poetry readings

## Starting Points

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*Setting  
purpose  
for reading*

### Getting Ready to Listen

Tell the children that the poem they are about to hear is called "Rudolf Is Tired of the City." Ask for some suggestions why Rudolf might be tired of the city.

### Listening, Reading, and Enjoying

While the children have their books closed, read the poem to them. Then choose two pupils to take turns reading the entire poem aloud while the others follow along in their books.

## Delving Into The Poem

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### Thinking About the Poem

Have the pupils talk about and do the following things:

1. "Stand up and stretch out your arms to show the way you think Rudolf would feel in the country. Show how you think Rudolf feels in the city."
2. "Who do you think Rudolf is?" (The children might say that he is a boy that the poet knows, perhaps her son or nephew, or he might be a make-believe boy that she made up.)
3. "Why do you think Rudolf is tired of the city?" (Have the pupils give several suggestions.)
4. "Why do you suppose the word PUSH is printed in capital letters? Why do you think the word A-SPREADING is printed in capital letters?"
5. "What other chores besides tending cows and chickens do you think Rudolf would like to do in the country?"
6. "What sorts of things do you think Rudolf would like to do when he says he'd go 'a-spreading out-of-doors'?"
7. "What does Rudolf mean when he says he would like to spread his breath out?"
8. "Have you ever felt like Rudolf? Tell about the times when you have felt like Rudolf?"
9. "What feelings do you get as you look at the picture on page 134?" (tension, confinement) "What feelings do you get as you look at the picture on page 135?" (relaxation, contentment)
10. "Look at the picture on pages 126 and 127 illustrating the poem 'City Fingers.' Do you think Rudolf would like this picture of the city? Why or why not?"
11. "In what ways do you think Mary O'Neill, who wrote 'City Fingers,' and Rudolf are alike in their feelings about the city?"
12. "Read the last two lines of 'City Fingers.' Do you think Rudolf would like to catch windfalls of peachloom or wild cherry? Why?"

## Exploring Farther Afield

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*Appreciating  
poetry*

**Memorizing Poetry for Enjoyment.** This is a poem that some pupils might like to memorize to add to their personal knowledge of poetry.

**Library Visit.** Have the pupils spend some time at the library looking for poems that tell about the kinds of things that they think Rudolf would like about the country. It would be a good idea to notify the librarian in advance so that she can be prepared to guide the children in their search. After the children have found some poetry, discuss with them some ways to share the poetry with the rest of the class or group. (reading poems aloud, copying poetry for others, taping poetry readings, displaying copies of the poems, etc.)

## The Manor House Ghost

In 1964, a National Broadcasting Company crew went to England to film a TV special on famous haunted houses. One of the old homes where ghosts were reported to have been seen or heard was a manor house called Longleat. This account tells about some of the strange results of the crew's attempts to photograph the locations in the manor house where ghosts were reported.

### Vocabulary

**Enrichment Words.** *National Broadcasting Company, Longleat, Marquess of Bath, Lady Louisa Carteret*

**Phonetic Words.** *manor, stately, portrait, duel, haze, floodlight, banister, stairwell, sequence, intervals, explanation, diary*

**More Difficult Words.** *opinion, photographers, interviewed, marriage, automatic, automatically, time-lapse*

### Objectives

#### Comprehension

- Expressing opinions
- Defining technical terms and titles
- Drawing inferences
- Making inferences based on outside sources
- Recalling details
- Discriminating between facts and beliefs or opinions
- Noting time relationships
- Finding main events in story

#### Creative Expression

- Conducting interview
- Composing diary entries

#### Literary Appreciation

- Telling stories
- Listening to stories
- Understanding flashback

#### Locating and Organizing Information

- Selecting the right book
- Understanding library card catalog symbols
- Arranging events in sequence

## Starting Points

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### Getting Ready to Read

*Discussing  
lead  
questions*

Have the pupils turn to page 137 and follow in their books as you read the first paragraph in the left-hand column. Allow time for the pupils to discuss the answers to the questions suggested.

Read the question at the beginning of the second paragraph of the left-hand column to the children. Have the pupils give their ideas about how to find out whether a house is haunted. (They will probably suggest ideas such as staying in the house overnight, asking people who live there or who live next door, consulting the local newspaper for information about the house.)

*Setting  
purposes for  
reading*

Ask a volunteer to read the second part of the second paragraph, which directs the pupils to read the story. Ask what questions they would like to have answered in the story. They may want to know:

Where is the haunted house?  
Whose ghost is in the haunted house?  
Did the photographers get the picture they wanted?

Write the questions suggested by the pupils on the chalkboard.

### Reading and Checking

*Expressing  
opinion*

Have the pupils read the story through silently. Ask the children, "Would you have enjoyed the TV special about English ghosts? Why?"

"Why do you think the National Broadcasting Company from the United States decided to make a program about ghosts and haunted houses?" Have the pupils discuss some reasons why many people like to watch programs about ghosts. (The pupils might say that many people are curious about ghosts and haunted houses, they enjoy speculating about explanations for strange happenings, it's fun to see suspenseful or frightening things, some people believe that ghosts exist and enjoy seeing evidence of this.)

*Discussing  
details*

"Do you believe there really were ghosts in the manor house? Why or why not?"

Refer to the questions on the chalkboard that were suggested earlier. Have the pupils discuss the answers at this time.

## Delving Into The Story

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### Thinking About the Story

*Finding  
dictionary  
definitions*

1. "What is a ghost?" (Spirit of a dead person, lives in another world, appears from time to time as a shadowy form.)

2. "What is a manor house?" (A manor is defined as a landed estate, part of which was set aside for the lord of the manor and the rest divided among his peasants who paid the owner rent in goods, services, or money. The manor house is the house of the owner of a manor.)

*Inferences  
from outside  
sources*

3. "What do you think could be some of the strange things that people saw or heard that made them believe that ghosts inhabited the manor house?" (footsteps, appearance of hazy white forms, doors opening and closing when no one is about, sounds of whispering, etc.)

*Inference  
recalling detail*

4. "Why was a ghost believed to be Lady Louisa?" (She was the main person in a tragic story that took place in the manor house.)

5. "Why was she called the Green Lady?"

*Defining  
terms*

6. "What is a Marquess? a Lord? a Lady?" Have the pupils find the definitions in

their dictionaries or encyclopedias. (Marquess — the wife of a nobleman ranking below a duke and above an earl or count; Lord — in Great Britain a titled nobleman or peer of the realm belonging to the House of Lords; Lady — a member of the nobility or the wife of a nobleman.)

*Making  
inference*

7. "Is it possible there could be more than one ghost? Who might they be? Why?" (Yes, Lady Louisa's lover and her husband. The husband killed the lover. They were all part of a tragic story.)

*Defining  
term*

8. "What is 'automatic' camera equipment?" (Equipment that can be set up to work by itself without an operator present.)

*Recalling  
details*

9. Have the pupils recall the strange problems the NBC crew had when they tried to photograph the third-floor area. List these problems on the chalkboard. (Color films showed nothing but yellowish or greenish haze; tapes from the tape recorder were as bad as the color films; automatic equipment was found shut off in the morning; a floodlight moved down a hall and down a stairwell by itself; lights blew up; telephones went dead; a clock being filmed did not strike midnight but all other clocks did strike midnight.)

*Expressing  
opinions*

10. "What might be some reasonable explanations for the strange happenings, other than the interference of ghosts?" (The photographic equipment, telephones, and clocks could have been defective; the floodlight could have rolled out of the bedroom by itself, perhaps moved by a draft; someone living in the house purposely caused the problems to make people believe there were ghosts, to get publicity for the house, or to keep people away; a crew member caused the problems in order to make up a good story about ghosts.)

11. "Why do you think the trouble stopped after the director spoke 'to the ghosts' the third-floor hall?" (Some answers might be that the ghosts stopped their interference because the director asked permission of them to film the story; whoever was causing the trouble decided to stop at that time as it would add credence to the ghost story; it was coincidence that the trouble stopped at that time.)

12. "What do you think might be an explanation for the picture of the moving light?" (a ghostly light; a torch carried by a ghost; someone purposely set up a moving light to make people believe in the ghost story; an unusual defect or operation in the camera.)

### Rereading for Specific Purposes

*Discriminating  
between  
facts and  
opinions*

As you work through the following questions with the pupils, help them to differentiate between the parts of the story that are factual and the parts of the story that are open to question, and the reasons why specific parts are factual or questionable.

Have the pupils read silently the first paragraph on page 137. After they have finished reading, direct the pupils to pick out the details in the paragraph that are factual — the information that can be proven to be true. Write these details on the chalkboard under a heading such as "Known Facts" or "True Information." (the date of the filming, 1964; the name of the filming company, NBC; the place of the filming, Longleat manor house in England — a more specific location could easily be established; the name of the TV program; the name of the book on which the program was based; the fact that TV interviewers spoke to people who said they saw or heard ghosts in the house; the places in the house where the ghosts were reported.) Discuss with the class how these facts can be proven. (records kept by the company, statements made by the TV crew, the actual film made by the crew, etc.)

Have the pupils decide what details in the paragraph are people's beliefs that cannot be proven definitely. (the beliefs that there are ghosts in the manor house, that the manor house is haunted.)

State that these beliefs about the existence of ghosts can be referred to as some people's opinions and are the opposite of the kind of true information or facts discussed previously.

Continue in the same way to find the facts and opinions in one or two other paragraphs in the story. (Paragraph 2 on page 137 — the story of Lady Louisa can be

substantiated by the Marquess of Bath and family history records, although some parts of the story may have been embellished as it was passed down through the years; strange occurrences in the third-floor hall can be substantiated by the Marquess and by the servants; the existence of the Green Lady ghost is questionable; the causes of the strange occurrences can't be explained to everyone's satisfaction. Paragraph 1 or 2 on page 139 — the procedures of the TV team and the strange results can be corroborated by the film crew; the causes of the problems cannot be firmly established; the reasons why the trouble stopped and the moving light cannot be explained satisfactorily. (People just say what they think might be the reasons. The rest of the information can be substantiated by the NBC crew and by the TV program.)

"Can you tell whether or not the author, Larry Kettlekamp, believed there were ghosts in the manor house? What is your opinion and why?" The pupils might decide, No, the author related only what he was told, what he read, or what he saw on the TV program. His story was the result of his research. He didn't give his own opinion about the possibility of the existence of ghosts. On the other hand, other pupils might point out that on page 139, paragraph 2 the author stated that the film director spoke to the ghosts. This statement might show that the author assumed there were ghosts in the house. Both opinions are acceptable.)

## Exploring Farther Afield

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*Expressing  
opinions*

**Discussion.** 1. "'Ghosts do exist in some places.' Give reasons for agreeing or disagreeing with this statement."

2. "For this discussion let us suppose that ghosts do exist. Discuss the following statement: 'Ghosts are afraid of people.' Give reasons for agreeing or disagreeing."

3. "Would you like to have a ghost in your home? Why or why not?"

*Retelling  
stories*

**Telling Stories.** Have the pupils take turns retelling other ghost stories that they have heard or read. They may be fictional or actual reports of ghosts.

*Finding  
information*

**Library Visit.** 1. Encourage the pupils to find other accounts in the library about reports of ghosts. Notify the librarian in advance. From time to time such reports appear in the newspaper, also. Have the pupils share their findings with the group.

2. Have the pupils find out what poltergeists are, and look for stories and reports about poltergeists.

*Conducting  
interview:  
preparing  
question  
material*

**Interview.** Have the pupils work in pairs to act out an interview of the director of the TV special "The Stately Ghosts of England." One pupil can take the part of the director, the other the part of a TV news reporter. Before conducting the interview, questions should be prepared for the reporter to ask. Depending on the ability of the pupils, you can work with them to prepare one co-operative list of questions, or each pupil taking the part of the reporter can prepare his own list. After the questions are prepared, discuss briefly one or two possible answers the director might give to a question. Suggest that those taking the director's part skim through the story to remind themselves of the details. (The amount of guidance on your part will depend on the pupils' ability and familiarity with this kind of activity.) Have the pairs of pupils take turns conducting the interview for their group or class.

*Composing  
diary  
entries*

**Creative Writing.** Refer to the right-hand column of page 139. Before the pupils begin this activity, review the form of diary entries. Using ideas from the children, do the first entry on the chalkboard. Have a pupil suggest a date early in 1964 for the heading of the entry. The pupils can then go on to compose entries of their own.

## For Added Interest and Enjoyment

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### Books

Corbett, Scott. *The Red Room*. Little Brown

Jane, Mary C. *The Rocking Chair Ghost*. Lippincott

Spearing, Judith. *The Museum House Ghosts*. Atheneum

Turkle, Brinton. *Mooncoin Castle*. Viking



Comprehension, Study, and Research Skills

Selecting  
the right  
book

**Research Preparation.** List the following imaginary book titles on the chalkboard.

- F      The Dog and the Ghosts
- 422    Ghosts, Gourds, and Other Strange Words
- 398    Haunted Castles, an English Report
- F      The Mystery of the Blue Ghosts
- 921    The Story of Dominic Steven Ghosts, Shipbuilder

Tell the children they might find index cards for these books under the heading "Ghosts" in the card catalog at the library. "If you are looking for information about places that are thought to be haunted by ghosts, which book would you borrow from the library?" The children should be able to choose the correct title simply by reading the titles of the books above.

"Which books would not give you the information you want? Why?" Have the pupils tell what they think each of the other four books might be about.

Understanding  
library  
card  
catalog  
symbols

Explain that the F at the beginning of a title stands for a fiction book — an imaginary story. Explain that the number at the beginning of a title, which tells us the book is not a story book, is the library number for a book dealing with information about a specific subject. Using these numbers can help readers find books on the library shelves.

- 422    words
- 398    haunted places
- 921    life stories of real people — biography

Noting time  
relationships

**Sequential Order.** Ask the pupils when the story of the manor house ghost first began. If they say that the story began when the NBC crew went to England to film a TV program on haunted houses, help them to see that the actual beginning of the story was the marriage of Lady Louisa in 1735.

Understanding  
flashback

Have the pupils read the second paragraph on page 137. Explain that authors often refer to events that happened before the time of the story. This is called a *flashback*. It is used to give readers background information to help them understand the story.

Finding main  
events

Have the pupils suggest the main events in the story according to actual time sequence, starting with the events in the flashback. As the events are given, write them on the chalkboard. The results should be somewhat as follows:

Lady Louisa was married in the year 1735.

Lady Louisa met another young man at a dance held at Longleat manor house and fell in love with him.

Lady Louisa's husband fought a duel with the young man in the hall on the third floor of the house and killed him.

Lady Louisa died of a broken heart.

Strange things have happened in the third-floor hall where the duel occurred.

A book was written about haunted houses in England and one of the houses included in the book was Longleat.

In 1964, a crew from NBC went to England to film a TV special on haunted houses. One of the houses where they worked was Longleat.

The NBC crew had mysterious problems while filming.

The director of the film crew asked the ghosts for permission to make the film.

The trouble stopped.

One camera filmed a strange moving light.

The rest of the filming was completed without difficulty.

The TV program was broadcast on January 25, 1965.

## Lesson 15

### Using the Dictionary

Finding words and meanings in the dictionary

### Spelling

Using syllabication and dictionary respellings as clues to spelling

Special spelling words

Building spelling groups

## Unit Review

*Understanding  
cause and effect  
and main idea  
in the  
selections*

**Causal Relationships.** To check the pupils' understanding of the selections in the unit and their understanding of cause and effect relationships, distribute copies of the following exercise. (Answers are indicated for the teacher's convenience.)

### Which Ending Is Best?

Read each sentence beginning and complete the sentence by underlining the best ending.

1. Grandma Bottomley refused to take a bath because  
the bathtub was too far away.  
the bathtub was a waste of money.  
she thought bathing was unhealthy.  
she thought the children would catch cold.
2. Environment is  
all the living and non-living things in the world around you.  
rocks, air, sunlight, and water.  
plants and animals.  
things you can't see.
3. City fingers  
do not like to touch the things that are grown.  
feel mostly things that are made rather than things that are grown.  
don't have much to do.  
are never busy.
4. Alley Cat's life was not an easy one because  
he was afraid of the big dog.  
he was afraid of other cats.  
his food was mainly scraps of garbage and mice.  
he had to sleep on a wooden crate in the alley.
5. Rudolf is tired of the city because  
he has too many chores to do.  
the buildings are too close to him.  
he spreads his arms all day.  
there are too many people on the subway.
6. The NBC television crew that tried to photograph ghosts had mysterious problems  
that  
were caused by servants.  
were caused by an unhappy ghost.



were caused by a strange moving light.  
could not be explained.

*Recognizing  
words  
introduced  
in the unit*

**Word Recognition.** To check the pupils' ability to recognize new words introduced in this unit, distribute copies of the following test, (omitting the stars). Read the starred word in each box and ask the pupils to find the word and draw a line under it.

1. shawl *sanity chandeliers	2. *destruction destructive deadly	3. environment *influence ecology	4. survival tiresome *transfer
5. *marriage manor Marquess	6. duel *diary banister	7. *floodlight footstep flasks	8. *ledge lice led
9. *photographs floodlight rehearse	10. alley ailanthus *illuminated	11. *flannels faucets flasks	12. gradually *gradual scraggly
13. rehearse rigors *wrongfulness	14. *menace pneumonia menacing	15. automatically *automatic automated	16. implored *plumber pneumonia
17. gradual unnecessary *implored	18. chandelier *godliness ungrateful	19. sauntered *society serenaded	20. cockroach fleas *chirruping
21. scraggly *sturdy sauntered	22. attentively alley *instantly	23. *pollen tree prey	24. caterpillars *scavengers scraggly





DIG IN THE SAND AND LOOK AT WHAT COMES UP

# STARTING POINTS

## Learning Objectives in "Dig in the Sand"

Selection	Comprehension Literal — Critical Creative	Locating and Organizing Information
<p>Is Anyone Here? Poem Pages 141-144</p> <p>The Fisherman and the Mermaid Pages 145-152</p> <p>Ocean Wonders Pages 153-163</p> <p>The Vancouver Aquarium Pages 164-178</p> <p>When I Went to Get a Drink Poem Page 179</p> <p>Unit Review</p>	<p>Giving a general answer Noting details Making inferences Recalling details</p> <p>Recalling stories Expressing opinions Making inferences Relating personal experience to facilitate comprehension Evaluating Recalling details Inferring character Relating to life Making predictions Interpreting an old saying Comparing first impressions with later ideas Matching causes and effects</p> <p>Relating personal experiences Recalling details Making inferences Conjecturing Recalling information from another source Making inferences based on outside information Relating to life Evaluating statements</p> <p>Recalling details Making inferences Selecting topics of interest</p> <p>Speculating on type of poem Comparing ideas</p> <p>Recalling selections</p>	<p>Using the encyclopedia Using a map</p> <p>Collecting and displaying Reading for information Reading a diagram Organizing information on a chart Using a map Making a list Collecting pictures Compiling a booklet Using the encyclopedia and other references Writing reports Finding stories and articles Reviewing index of an encyclopedia</p> <p>Using a map Using the dictionary to define a term Discussing a floor plan Using a scale of measurements Skimming to select topics of interest Planning projects Recording information on charts Using reference books Taking notes Making outlines Organizing information for presentation Finding stories and legends Displaying pictures</p> <p>Using an index</p>
	144	

## IN READING

and Look at What Comes Up”

Literary Appreciation	Word Analysis Dictionary Usage	Spelling
<p>Comparing descriptions Noting author's style and technique Appreciating poetic expressions and word pictures</p> <p>Appreciating poetic expression of a thought Genre: Folk tales Noting author's style</p>	<p>Reviewing prefixes <i>dis, im, in, un</i> Appreciating descriptive words</p> <p>Recalling suffix <i>tion</i> Introducing suffix <i>sion</i> Syllabication and accent in suffixed words Noting meaning imparted by <i>tion, sion</i></p> <p>Introducing suffix <i>ment</i> Syllabication and accent practice Classifying words and phrases</p>	<p>Prefixes as aids to spelling Special spelling words Building spelling groups</p> <p>Using suffixes <i>tion</i> and <i>sion</i> in spelling Special spelling words Building spelling groups</p> <p>Using suffix <i>ment</i> in spelling Spelling affixed words Special spelling words Building spelling groups</p>
<p>Recalling a poet and characteristics of his poems Enjoying a humorous poem Noting play on words</p>	<p>Visual recognition of new vocabulary text Synonyms Syllabic division and accent Using the dictionary pronunciation key</p>	<p>Spelling text</p>

**STARTING POINTS**  
Learning Objectives in "Dig in the

	<b>Pages</b>	<b>Talking</b>	<b>Moving-Acting</b>	<b>Valuing</b>	
	Pages 170-171		Dramatizing the poem "The Walrus and the Carpenter"		
	Pages 172-173	Talking about content of pictures Making inference about scene shown in picture			
	Pages 174-175	Talking about content of pictures Giving supporting opinions Recalling personal experience	Miming and acting to show understanding of related concepts		
	Pages 176-177	Relating information in article to personal experience Answering questions	Acting to show understanding of related concept		
	Pages 178-179				
	Pages 180-181	Giving an oral report			
	Pages 182-183	Discussing television programs		Appreciating the importance of keeping our seas unpolluted Considering future uses of the sea	



# IN LANGUAGE

## Sand and Look at What Comes Up"

	Writing	Literary Appreciation	Language Study Vocabulary Development	Locating and Organizing Information	
	<p>Writing sentences Writing a "fish story" Writing a fanciful story</p> <p>Writing descriptions Writing a story or poem</p>	<p>Listening to "The Walrus and the Carpenter" Appreciating nonsense in poem</p>	<p>Finding specific words in poem</p> <p>Making up names</p> <p>Finding names Discussing meaning of <i>uni</i> and <i>bi</i> Making up names</p>	<p>Planning the making of fish mobiles</p> <p>Reading an informational article</p> <p>Using a photograph as a source of information Reading an informational article Making an outline Determining suitable headings for outline</p> <p>Making an outline Using reference books Starting a shell collection Labeling shells</p>	

## Overview of Theme in Starting Points in Reading

*Ah! what pleasant visions haunt me  
As I gaze upon the sea!*

*H. W. Longfellow*

"Pleasant visions" of the sea have "haunted" man since he first stood on its shore and gazed upon it, launched his frail craft on its waters, and partook of the fish it yielded up to him. The unit presents a few glimpses of the sea — in poetry, in legend, and in informational articles — reveals some of its secrets and uses of today, and suggests the hope it provides for our future.

In the first poem, the poet gazes upon an apparently deserted seashore and asks, "Is Anyone Here?" The answer reveals that, far from being deserted, the site is teeming with life on the shore, beneath the waves, and above the waters.

"The Fisherman and the Mermaid" tells the tale of an old fisherman who is granted three wishes by a mermaid. His first wish is wasted, his second is greedy and nearly brings disaster, but his third, wise wish fills his memory with "pleasant visions" of the sea that "haunt" him for the rest of his life and add color and enchantment to his rather dull existence.

"Ocean Wonders" gives us some interesting facts about the sea, including the development of devices which allow man to venture into its depths, a description of some of the wonders to be seen, a consideration of the value man derives from the sea today, and a few suggestions of the promise the sea holds for man's future.

Having read about the sea and its creatures, we take a tour of "The Vancouver Aquarium," where we see some of those creatures at first hand, and some freshwater denizens as well, and add much to our store of knowledge.

The unit ends with a laugh, as we read about the poet's encounter with a would-be sea-going bug "When I Went to Get a Drink."

For specific learning objectives in this theme, see the chart on pages 144-145.

## Introducing the Theme in Starting Points in Reading

Refer to the unit title "Dig in the Sand and Look at What Comes Up." Ask, "Has anyone ever dug something up in the sand? Where were you? What did you dig up? Tell us about it." Allow the children to tell about their experiences. If your school is inland, most of the stories will be about the sandy shores of lakes and rivers.

"If you were to dig in the sand at the seashore, you would probably find even more interesting things. In this unit, we are going to read about many of the wonders and strange creatures, not only of the seashore, but of the sea itself." (If your school happens to be near the sea, omit the first sentence of this paragraph.)

## Readability of Selections in Starting Points in Reading

In the unit "Dig in the Sand and Look at What Comes Up" the story "The Fisherman and the Mermaid" should be read easily by most children. The article "Ocean Wonders" contains a number of enrichment words, but its general vocabulary and sentence structure are of average difficulty; most students should be able to read the selection without trouble after some guidance on the pronunciation and meaning of the enrichment words. The article "Vancouver Aquarium" is above grade in reading difficulty, and for this reason it has been suggested that the selection be divided into sections for small-group work so that no student is required to read the article in its entirety.

## Overview of Theme in Starting Points in Language

As in the theme in *Starting Points in Reading*, the unit "Dig in the Sand and Look at What Comes Up" commences with a fanciful look at the sea and then moves on to a

more serious consideration of what can be found at the seashore and in the sea. The classic poem "The Walrus and the Carpenter" lends itself to a dramatization in which all the children can participate. Making fish mobiles is the starting point for making up names, creating sentences, and writing "fishy" stories. Photographs and short articles give students factual information about sea creatures and shells and provide plenty of opportunities for children to practice outlining skills. A sea shanty from Newfoundland brings the theme to a musical end.

For specific learning objectives in this theme, see the chart on pages 146-147.

### Integration with Starting Points in Language

The language activities in "Dig in the Sand and Look at What Comes Up" in *Starting Points in Language* might be integrated in this suggested sequence:

#### Starting Points in Language

1. Pages 170-171 — the dramatization activities that accompany Lewis Carroll's "The Walrus and the Carpenter" will ensure that children start the theme with enthusiasm

4. Pages 172-173 — as a follow-up children are given directions on how to make fish mobiles and ideas for related writing activities

5. Pages 174-177 — information about the seashore is shared in the talking activities

7. Pages 178-179 — short informational selections are starting points for research activities and individual projects

9. Pages 182-183 — the culminating activities include singing of the "Squid-Jiggin' Ground" and discussing future uses of the sea

#### Starting Points in Reading

2. Discussion about the poem "Is Anyone Here?" will provide an opportunity to find out what the children already know about the sea

3. The first story in the theme, "The Fisherman and the Mermaid," emphasizes the wonders and beauty of the sea

6. By this time children will be ready to move to a factual study of sea life by reading the article "Ocean Wonders"

8. The Vancouver Public Aquarium is world famous for its variety of sea creatures. Some of the exhibits are described in the article "The Vancouver Aquarium"

## Is Anyone Here?

This poem serves as an excellent introduction to the study of marine life carried on throughout the unit. The poet looks upon the apparently deserted seashore and thinks of the unseen teeming life below the surface and in the sands, and the many sea birds which live by the sea and find their living in its waters.

### Objectives

#### Comprehension

- Giving a general answer
- Noting details
- Making inferences
- Recalling details

#### Literary Appreciation

- Comparing descriptions
- Noting author's style and technique
- Appreciating poetic expressions and word pictures

### Starting Points

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#### Getting Ready to Listen

Ask the pupils to look at the picture on page 140 and imagine that the boy is asking the question on page 141 – "Is anyone here?"

"What answer would you give the boy?"

"In the poem we are going to read today, the poet imagines someone standing on just such a deserted seashore and asking the question, 'Is anyone here?' Listen as I read the poem to you, to see if her answer to the question is the same as yours."

#### Listening and Checking

Read the poem to the children. Then ask, "What answer does the poet give to the question?" Explain that you just want a general answer to the question at this point, not details, and elicit something similar to, "The poet's answer is Yes, there are the thousands of creatures that live in the sands, on the rocks, in the sea, and above the sea." Let the children compare the poet's answer with the answers they suggested before hearing the poem.

### Delving Into The Selection

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#### Reading and Discussing

Have the pupils read to the end of the left-hand column on page 142, to find the answer the poet gives the first time the question is asked.

After the reading ask, "What time is it when the poet first asks the question?" (Daytime) "How do you know?" (The word *sunning*) "What creatures does the poet mention in her answer? Where would you say the digger-wasp, the wolf-spider, the lion ant, and the pine lizard are?" (On the sand and rocks of the shore) "Where are the tiny sea creatures?" (In sea-tide pools)

If your pupils do not know about the seashore when the tide is out, explain that when the tide goes out it leaves pools in the deeper hollows of the sand and rocks, and so the poet must have asked the question first during the day at low tide.

Ask the pupils to read to the end of the left-hand column on page 143, to discover when the poet asks the question the second time and what the answer is.

After the reading ask, "When does the poet ask the question the second time?" (At night, during a full moon, and at high tide) "What creatures does the poet mention this time in her answer? Are any of them shore creatures? Why wouldn't she mention shore creatures this time?" (She is talking about high tide, when most of the shore would be covered by water. This may have to be explained to inland children.) "Where do you suppose the wasps, spiders, ants, and lizards would be when the tide is in?" (They would probably retreat farther inland.)

Call attention to the poet's description of the sea at low and high tide. "How does she describe the sea at low tide?" (Where the sea nibbles the land of rock and sand.) "What does she say about the sea at high tide?" (waves that dash and crash on the sand.)

Ask the pupils to read to the bottom of the third column on page 143 to discover what the poet is looking for as she asks the question the third time, and what her answer is.

After the reading ask, "Where is the poet looking as she asks the question? What kind of day is it? How do you know? What creatures does she include in her answer?"

At this point promote a discussion of the form of the poem and the way the poet varies the pace, alternately speeding it up by mentioning one thing after another in quick succession, then slowing it down by stretching mention of one creature over several lines; for example:

<i>a pine lizard</i>	<i>and one ghostly</i>
<i>watchfully</i>	<i>blue</i>
<i>staring . . .</i>	<i>shark</i>
	<i>in the dark.</i>

"The poet has also used many poetic expressions and has painted beautiful word pictures." Have the children skim the first three parts of the poem to pick out poetic expressions and word pictures that appeal to them particularly. Let them share their choices with the group.

"Now read the rest of the poem, on page 144, to see what more the poet has to say and what suggestion she gives to her readers."

After the reading ask, "What is the poet doing in the part of the poem in the first column?" (She is summing up the scene of the three times she asked the question.) "What is she doing in the second column?" (She is suggesting that we go to see the creatures she has been talking about, and is giving a brief summary of the kinds of creatures we should see.) Have the children recall which creatures she has mentioned that crawl, swim, fly, dive, swing, and cling.

"The poet has suggested that we go quietly and see these creatures. Unfortunately, most of us cannot go to the seashore as she suggests. But we can all read about the creatures of the sea, and that is exactly what we are going to do in the rest of this unit. As we read the stories that follow, we may learn more about some of the creatures the poet has mentioned, and we will discover more about the creatures and wonders of the sea."

## The Fisherman and the Mermaid

This story offers an opportunity for developing values — the value of respecting privileges granted to one — the value of the experience of observing the wonders of the sea as opposed to that of tangible objects such as money, a new car, etc. It also provides opportunity to compare the fisherman's simple way of life with our more materialistic and sophisticated way of living.

## Vocabulary

**Enrichment Words:** *Atlantic, Good Hope, Indian Ocean, Horn*

**Phonetic Words:** *mermaid, mackerel, pollock, whined, filthy, saucy, enchanting, kelp, twine, coral, icecaps, polar, seahorse*

**More Difficult Words:** *wretched, aquarium, waxed, waned*

## Objectives

### Comprehension

- Recalling stories
- Expressing opinions
- Making inferences
- Relating personal experience to facilitate comprehension
- Evaluating
- Recalling details
- Inferring character
- Relating to life
- Making predictions
- Interpreting an old saying
- Comparing first impressions with later ideas
- Matching causes and effects

### Creative Expression

- Discussing
- Suggesting alternate courses of action
- Writing about wishes
- Painting a picture

### Developing Concepts

- Material things wear out or lose appeal, while lovely memories last a lifetime

### Literary Appreciation

- Appreciating poetic expression of a thought
- Genre: folk tales
- Noting author's style

### Locating and Organizing Information

- Using the encyclopedia
- Using a map

## Starting Points

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### Getting Ready to Read

*Discussing  
mermaids*

Direct the children to turn to page 145 of their readers and read the title of the story. Discuss with them their concept of a mermaid.

"What stories have you heard or read about mermaids?"

"How would you describe a mermaid?"

"Where would you expect to find a mermaid?"

*Opinion;  
inferences*

"There are many old stories about mermaids. These stories come from different parts of the world. There are many pictures of mermaids too. Do you think there really are such creatures as mermaids? Why, or why not? If there never were any real mermaids, how do you explain the many stories from different parts of the world telling



about them? Where do you think the idea of mermaids came from?" If the pupils have few or no responses to offer, call upon a volunteer to find out about mermaids in the encyclopedia and report to the group. Remind the pupil to follow up any topic or topics suggested following the words *See also* after the entry on *Mermaid*.

Refer again to the title of the story. "In this story the fisherman is granted three wishes by the mermaid." Read the first suggested exercise on page 145. Let the children answer the questions and talk about their experiences with wishes. Lead into the second exercise, and have the pupils express their ideas about which kind of wishes should be granted and which should not. This might be done by calling upon pupils to suggest various wishes and having the group decide whether each one should or should not be granted and state the reasons for their opinions.

Read the third paragraph in the left-hand column on page 145 to lead into the reading of the story.

*Discussing  
wishes; personal  
experiences and  
opinions*

*Setting purposes  
for reading*

## Delving Into The Story

### Reading and Discussing

Direct the children to read page 145 to find out about the character of the fisherman and his way of life. When they have finished reading ask:

"How would you describe the fisherman's way of living?" Have the pupils support their answers with references to the story.

"What words would you use to describe the fisherman's character?" (patient, contented, self-sufficient, hard working, steady, careful, thrifty, reliable)

"How do you think you would feel if 'each day was the same, except that on rainy days' you did exactly the same thing in the house instead of out?"

"The title of the story is 'The Fisherman and the Mermaid.' Do you think the mermaid might make some changes in the fisherman's peaceful but rather dull life? What changes might she make?"

"How do you think the fisherman met the mermaid? Read to the bottom of page 146 to find out."

After the reading ask, "How did the fisherman meet the mermaid?"

"How did the mermaid greet the fisherman? Why?"

"Why was the fisherman's first thought to sell the mermaid?"

"Why did the mermaid change her attitude? Why did she want to stay with the fisherman? Why might a mermaid be lonely with all the creatures in the sea?"

"Which would be the wiser choice — the mermaid or the cat? What would be the advantages of keeping the mermaid? What would be the advantages of having a cat? What disadvantages might there be in having the mermaid? the cat?"

"If you were the fisherman, would you keep the mermaid or sell her? Why? What do you think the fisherman will do? Why? Read to the end of paragraph four on page 148 to find out."

After the reading ask, "How did the mermaid persuade the fisherman not to sell her?"

"What changes did the mermaid make in the old man's life? Did she make his life more or less pleasant? How?"

"Now let's think about the fisherman's wishes. Read to the end of paragraph two on page 149 to find out about his first wish."

After the reading ask, "What was the fisherman's first wish? How did he decide what to wish for? Was it a hasty decision or a thoughtful one? How did the fisherman's wish prove to be an unwise one? How might he have spent his holiday wisely?"

"Have you ever had a holiday from school and wasted it by not using it wisely? Tell about it."

"Do you think this experience will make the fisherman more careful about his second wish? Read to the end of the second paragraph on page 150 to find out."

After the reading ask, "What was the fisherman's second wish? What did the fisherman learn from the results of this wish?"

*Evaluation;  
details  
Inferring  
character  
Relating  
to life  
Predicting*

*Details;  
inference*

*Evaluation*

*Opinion;  
prediction*

*Details;  
inference*

*Recall;  
creative  
thinking  
Personal  
experiences  
Prediction*

*Recall*



*Interpreting an  
old saying;  
inference  
Prediction*

*Recall*

*Outside  
information  
Recall;  
inference*

"Have you ever heard the expression 'kettle of fish'? What does it mean? Why did the mermaid think it was a funny remark to make? Why didn't the fisherman think it was a good joke?"

"Now that the fisherman has had two wishes turn out badly, do you think he will be more careful about his third and last wish? Read to the end of the story to find out."

After the reading ask, "Was the fisherman more careful about making his third wish? What did he do to make sure it would be a wise one? Why did he decide against the first ideas he thought of? What made him think of his third wish?"

"How did the mermaid arrange for the fisherman to go beneath the sea? Where did they go? What did the fisherman see? What other things may he have seen?"

"Why did the mermaid decide to return to the sea? Why did she give the fisherman the seahorse?"

"How would the third wish 'last an old fisherman for a whole lifetime?'"

### Thinking About What Was Read

*Opinion*

1. "In what way were the fisherman's first two wishes unwise wishes? How did it happen that the fisherman made such unwise wishes? Why was his third wish wise and successful?"

*Recall;  
inference;  
opinion*

2. "How did the mermaid change the fisherman's life? If he had sold her, is there anything that he could have bought that would have given him more pleasure or more lasting pleasure than his journey under the sea? Why do you think as you do?" Lead the pupils to see that material things wear out or lose their appeal, while lovely memories last and give us pleasure throughout our whole lives.

*Concept  
Appreciating the  
poetic expression  
of a thought*

"A well known poet has expressed this idea beautifully in a little poem."

The Coin  
Into my heart's treasury  
I slipped a coin  
That time cannot take  
Nor a thief purloin, —  
Oh, better than the minting  
Of a gold-crowned king  
Is the safe-kept memory  
Of a lovely thing.

Sara Teasdale

*Difference  
between first  
impression and  
later ideas*

*Genre:  
folk tales*

3. Have the children skim page 146 again, describing the mermaid's first appearance in the story. "What was your first impression of the mermaid? Did your opinion of her change by the end of the story? How? Why?"

4. "What kind of story would you say this is? Yes, it's a folk tale. What characteristics of a folk tale does it have?" The pupils should note the starred characteristics below and may detect the others as well. Point out, by reference to familiar folk tales, the items the children miss.

\*It has a 'once upon a time' beginning.

The main character is a simple and poor man.

\*It has a mermaid playing the role usually done by a fairy.

\*There are three wishes.

Only the third wish is successful.

\*It has a happy ending.

### Exploring Farther Afield

*Writing about  
wishes*

**Creative Writing; Discussion.** Have the pupils write a paragraph indicating the wishes they would have made if they had been in the fisherman's place.

Discussing and  
evaluating

Painting a  
picture

Using a map

When they have finished, let them choose partners to discuss and react to each other's wishes. "Are they good wishes? Are they selfish or greedy wishes? If they were granted, would the results be good or bad?"

**Art.** Have the pupils read the suggested activity in the left-hand column on page 152. Give time to think silently about the questions and decide what to do. Then suggest that they draw the scene of their choice, using wax-based crayons. Make a light-blue tempera wash and have the pupils cover their drawings with it. When the pictures are finished, display them for all to admire.

**Map Work.** On a map of the world have the pupils locate the polar seas, the Atlantic Ocean, the Cape of Good Hope, the Indian Ocean, and Cape Horn. Let the pupils trace a route the fisherman and the mermaid might have followed in their journey under the sea, and name any bodies of water they would traverse not mentioned in the story.

## For Added Interest and Enjoyment

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### Books

Godden, Rumer. *The Old Woman Who Lived in a Vinegar Bottle*. Viking  
Hess, Lilo. *Sea Horses*. Scribner's  
Malcolmson, Anne. *Captain Ichabod Paddock: Whaler of Nantucket*. Walker  
Morris, Robert A. *Seahorse*. Harper & Row  
Picard, Barbara Leonie. *The Mermaid and the Simpleton*. Criterion  
Pollack, Reginald. *The Magician and the Child*. Atheneum  
Turska, Krystina. *Tamara and the Sea Witch*. Parents' Magazine Press  
Uchida, Yoshiko. *The Sea of Gold and Other Tales from Japan*. Scribner's  
Yashima, Taro. *Seashore Story*. Viking  
Zemach, Margot. *The Fisherman and His Wife*. George J. McLeod Ltd.

### Poem

The children will enjoy the following poem immensely.

#### The Silver Fish

While fishing in the blue lagoon,  
I caught a lovely silver fish,  
And he spoke to me, "My boy," quoth he,  
"Please set me free and I'll grant your wish;  
A kingdom of wisdom? A palace of gold?  
Or all the fancies your mind can hold?"  
And I said, "O.K.," and I set him free,  
But he laughed at me and he swam away,  
And left me whispering my wish  
into a silent sea.

Today I caught that fish again  
(That lovely silver prince of fishes),  
And once again he offered me,  
If I would only set him free,  
Any one of a number of wishes,  
If I would throw him back to the fishes.

He was delicious!

Shel Silverstein

Comprehension, Study, and Research Skills

Matching causes  
and effects

**Causal Relationships.** Duplicate the following exercise and distribute copies to the pupils for independent work. (Answers are indicated for the teacher's convenience.)

When certain things happen, other things often happen as a result. Read each cause. Then find the effect or result it had and write the number of the cause on the line before its effect.

Causes

- 1. The fisherman set his nets.
- 2. The fisherman suggested selling the mermaid.
- 3. The fisherman wished for a holiday.
- 4. The fisherman made a greedy wish.
- 5. The fisherman thought carefully about what his third wish should be.
- 6. The mermaid didn't want the fisherman to be lonely.
- 7. The fisherman remembered the beauty of the sea.

Effects

- (4) He nearly drowned in the sea.
- (2) The mermaid offered to grant the fisherman three wishes.
- (1) He caught a beautiful silvery mermaid.
- (6) She gave him a seahorse.
- (3) He didn't know how to spend it wisely.
- (7) His life was not as dull as it had been.
- (5) He made a pleasant, successful, and rewarding wish.

Noting  
author's style

**Literary Appreciation.** This exercise is intended to increase literary appreciation by having pupils locate the author's way of expressing thoughts. Duplicate the following exercise and distribute copies for independent work. (Answers are indicated for the teacher's convenience.)

When the exercise has been completed, discuss the answers and lead the pupils to see how the author can add beauty, color, and interest to a story.

Here are some phrases and sentences worded in a common, everyday way. Find how the author has said the same thing, and write it on the lines below the everyday way. The page numbers will help you find what the author said.

- Page 145.

1. Every morning for a long time . . .  
(Every morning for years, and many years . . .)

2. . . . a few mackerel, or a pollock, or some herring.  
(. . . a few mackerel, or a white flat pollock, or a few slender, silvery herring)

3. . . . his old gray basket that he always took to market . . .  
(. . . his old gray basket — his going-to-market basket. . . )
- Page 146.

4. One fine morning. . .  
(One bright and rosy morning. . . )

5. "Well, you are a saucy one."  
("Ah ha! you saucy piece.")

6. . . . I can get a good price for you at the zoo, or the aquarium, or wherever they are willing to pay a lot for mermaids.  
*(. . . a good price you will fetch me, at the zoo, or aquarium, or wherever mermaids are considered valuable.)*
- Page 148. 7. . . . when the moon is in the right phase to allow me to grant wishes.  
*(. . . when the moon is right for sea wishing.)*
- Page 150. 8. They swam through beds of ocean plants, over coral islands, and under a whale.  
*(They floated through fields of blazing bright ocean plants, and over islands of brilliant coral, and the shadow that passed above them was surely a giant whale.)*
9. . . . going fast but gently.  
*(. . . floating along faster than the fishes, yet as gently as a ripple in the tide.)*
- Page 152. 10. . . . it became pink, as seahorses always do.  
*(. . . it turned a soft, tender pink, for that is the way of seahorses.)*

### Word-Analysis Skills

## Lesson 16

#### Structural Analysis

Reviewing prefixes *dis, im, in, un*

#### Word Enrichment

Appreciating descriptive words

#### Spelling

Prefixes as aids to spelling

Special spelling words

Building spelling groups

Pages  
153-163

## Ocean Wonders

The many marine creatures mentioned in the poem "Is Anyone Here?" and the fanciful description of the magic and beauty that exist in the ocean depths in "The Fisherman and the Mermaid" will have aroused the pupils' interest in finding out more about the sea. The article leads to an appreciation of man's inventiveness, the vast wealth of materials available in the sea for man's use, and a consideration of the role of the ocean resources in the future.

### Vocabulary

**Enrichment Words:** *Japan, Jacques Cousteau, stingrays, electric eels, manta ray, William Beebe, bathysphere, Auguste Piccard, Swiss, bathyscaph, Denise, Nautilus, abyss, coelacanth, hatchetfish, dragon-fish, nodules*

**Phonetic Words:** *oyster, sunken, leashes, sharks, batteries, brittle, gondola, cramped, pitch, atomic, relaxes, canyons, saltwater, spirals, shrimps, dessert, shrinks*

**More Difficult Words:** *hydro-jets, vacuum, plankton, pier, apparatus, presentation*

The following names and words may present some difficulty in pronunciation. Write them on the chalkboard. Pronounce each one for the pupils and have them say it several times.

Jacques Cousteau (zhok'kü'stō')  
bathysphere (bath'i sfēr')  
Auguste Piccard (o'güst' pē'kär')  
bathyscaph (bath'i skaf')  
Denise (də'nēs')  
Nautilus (not'i lās)  
coelacanth (sē'lə kanth)  
nodule (nod'ūl)

### Objectives

#### Comprehension

- Relating personal experiences
- Recalling details
- Making inferences
- Conjecturing
- Recalling information from another source
- Making inferences based on outside information
- Relating to life
- Evaluating statements

#### Creative Expression

- Discussing
- Writing about underwater communities of the future
- Illustrating stories
- Making a diorama
- Debating

#### Locating and Organizing Information

- Collecting and displaying
- Reading for information
- Reading a diagram
- Organizing information on a chart
- Using a map
- Making a list
- Collecting pictures
- Compiling a booklet
- Using the encyclopedia and other reference books
- Writing reports
- Finding stories and articles
- Reviewing index of an encyclopedia

### Starting Points

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#### Getting Ready to Read

##### *Setting up a display*

A few days before the reading of this article, ask the pupils to find and bring to school things found in or near the sea, or pictures of such things — coral, shells, seaweed, etc. Have the children set up a display of the objects and pictures, as suggested in the preliminary activity on page 153 of the reader.

##### *Discussing objects from the sea*

Discuss the objects displayed. "How do people get these things? Why do divers risk their lives in many cases to get precious shells and coral from the sea? How might shells and coral be used?"

*Setting purposes  
for reading*

"Some people earn their living by diving. Can you think of other things besides rare shells and coral they might dive for?" If no one mentions them, bring in a mention of pearls and sponges.

"These are just a few of the things in the ocean. We have read in the first poem of this unit 'Is Anyone Here?' about creatures that live over the sea, by the sea, and in the sea. We also read a description of some of the things the fisherman saw when the mermaid took him on a journey under the sea. Now we are going to read an article called 'Ocean Wonders.' This is an informational article, and contains true facts about the world beneath the seas. Let's read to find out what the article has to tell us."

## Delving Into The Selection

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**Note.** Since this selection contains a great deal of information, the teacher may wish to divide it into two lessons. A convenient breaking point occurs at the bottom of page 157.

### Lesson 1

#### Reading and Discussing

*Reading for  
information  
Personal  
experiences*

"Does anyone recall how we should read an informational article? Yes, we read a little at a time and stop to think about what we have read before we read on."

Direct the pupils to open their readers to page 153 and read the first paragraph. Encourage them to talk about any experiences they have had, either diving or jumping into deep water. Explain that it need not have been in the ocean, but could be in a lake or a river, or even the deep end of a swimming pool. "What feelings did you have? Did you feel as if your lungs would burst?"

*Details;  
inference*

"There are people who dive and stay under the water for a long time. Read to the end of paragraph nine to find out how they do it, who they are, and why they do it."

After the reading ask, "Who invented a way of carrying air into the water with him? How did he do it? Why was he called a 'manfish'? Why would menfish want to dive into the deepest part of the ocean? Why couldn't they? Read to the end of paragraph five on page 157 to discover how this problem was overcome."

*Inference*

After the reading ask, "What do you think a bathysphere or a bathyscaph looks like? How would you feel riding inside one? What dangers do you see in using these inventions?"

*Details;  
inference*

"How does the *Denise* run? How does the *Nautilus* run? Why do you think the United States Navy built an atomic submarine? In what ways could the *Nautilus* benefit the American people?"

*Details;  
inference*

"The *Nautilus* does work that benefits everybody, not just the Americans. Read to the bottom of the page to find out one valuable thing the *Nautilus* has done, and to learn about one more underwater craft."

*Reading  
a diagram;  
inference*

After the reading ask, "What is the valuable thing the *Nautilus* has done? How will this help deep-sea divers and the many people who travel on the surface of the ocean in ships or beneath the surface in submarines?"

Have the pupils look at the diagram of the ocean floor and identify the shelf, the slope, and the abyss. "What do you notice about the ocean floor?" (It is not level but has hills and valleys.) "How does this fact make the mapping of the ocean floor more valuable?"

*Detail;  
conjecture*

"What is the name of the other underwater craft? Of what use would mud and rocks from the ocean floor be?" Lead the pupils to understand that scientists can tell much about the earth and its history from examining such samples.

#### Rereading for Specific Purposes

*Making  
a chart*

Organizing Information. Suggest to the pupils that it might be interesting to draw up a chart of methods of journeying under the sea, in the order in which they were



developed, and giving the advantages and disadvantages of each. Sketch the following chart form on the chalkboard, and have the children skim the first part of the selection again to find the necessary information to fill it in. The finished chart should be somewhat as on page 161 opposite.

## Lesson 2

### Reading and Discussing

Ask the pupils to turn to page 157 and read the last paragraph. Recall that the mud and rocks the *Beast* drags up from the ocean floor are studied by scientists to find out more about the earth and its history.

"The sea has other clues to the past. Read page 158 to find out about one of them, and also about two 'monsters' of the deep."

*Details;  
recalling  
information  
from another  
source*

After the reading ask, "What is the clue to the past?" Explain that not only is the coelacanth a relative of creatures of long ago, but it is a survivor from those ancient times and has changed very little during that great length of time. If any of the pupils have read the Ginn Integrated Language Program or *Light and Life* in the primary grades, they will probably recall the story of the first coelacanth discovered in modern times. Let them tell the group what they remember of the story. If a copy of *Detective Game* or *Small Blue Bead* is available in your school, you might borrow it and read to the pupils "A Fish from the Past."

**Note.** The text is a little confusing. The coelacanth is mentioned with the dragonfish and hatchetfish solely for comparison of size. It is not of the same species as the other fish and it does not have a light.

*Details;  
inference*

"What are the two 'monsters' mentioned? How big are they? Why do you suppose they are called 'monsters'? What is odd about them? What do they use the lights for? Many fish that live deep in the ocean where the sun's rays do not penetrate have such lights."

"Since the sun's rays do not penetrate far down in the water, read the first six paragraphs on page 159 to find out how explorers of the ocean depths can see anything down there."

*Discussing  
echoes*

In discussing the use of echoes after the reading, bring out the fact that it is the length of time between emitting the sound and hearing the echo that tells where the object is.

*Conjecturing*

"How do you suppose scientists take pictures of creatures living in the dark ocean depths?" (They use lights and flashbulbs.)

"There are other ways for fishermen to locate schools of fish. Read the next five paragraphs to find out what they are and some of the methods used to catch fish."

*Inference  
From outside  
information*

After the reading ask, "How could helicopters be used to locate fish? How would they let the fishermen know where the fish are?"

"What dangers would there be to 'sucking' fish out of the sea with a vacuum machine?"

*Details;  
Conjecturing*

"What is meant by a 'fish farm'? Why is it a good idea to set up fish farms?"

"What do you suppose fish that are not fed in fish farms find to eat?" Allow the pupils to give some ideas, then suggest they read to the end of paragraph ten on page 161 to find out the chief food in the ocean and where it is found.

After the reading ask, "What is plankton? How could scientists extract plankton from the ocean? How would you feel about eating plankton? How might a 'plankton farm' be set up to be carried on a space ship?"

In an atlas or a geography text locate a map showing ocean currents and have the pupils observe them.

"In addition to fish and plankton, the ocean has many other things that man uses now or may use in the future. Read to the end of the article to learn about some of them."

*Details;  
inference;  
relating to life  
Map work*



Method of Underseas Travel	Advantages	Disadvantages
Diving without equipment	Can tend oyster beds and harvest pearls	Can't hold breath long enough or stand pressure to explore
Helmet with air cable and heavy suits	Can stay under water longer Can find treasures in sunken ships or build tunnels	Can't roam freely, only to length of cable Suits too heavy for fast movement
Manfish — portable air tank, goggles, flippers	Can move freely and explore	Can't go to deep parts of ocean because of pressure
Bathysphere — a protective shell	Can go deeper than before	Can only go to end of cable
Bathyscaph — no cable — small gondola, or cabin	Can go right down to ocean floor	Cabin very uncomfortable — small, dark, and freezing cold
Denise — a hydro-jet machine	Very manoeuvrable	
Nautilus — atomic submarine	Warm, lighted, comfortable Carries crew of 116 Moves very swiftly Can stay underwater for a month	
Beast — tank with big iron claw	Can drag mud and rocks from ocean floor for scientific study	

*Details;  
inference;  
relating to life*

After the reading ask, "What are some of the things man gets from the ocean now or may get in the future? What are some problems involved in getting some of these things from the ocean?" (Make sure the children include the finding of such things in such a vast expanse.)

### Rereading for Specific Purposes

*Reading for  
information;  
listing*

**Finding and Listing Information.** Divide the pupils into small groups. Direct each group to reread the whole article to find all the creatures of the sea that are mentioned, and make a list including interesting information given about them.

Have the groups skim through the article again to compile a list of all the possibilities of using the wonders of the ocean. Ask them to add to the list any others they might think of.

When they have finished, let the small groups share their findings with the whole group or class.

*Underwater communities of the future*

*Collecting pictures*

*Finding out about ocean wonders*

*Making a diorama*

*Improving the environment*

*Sunken treasures*

**Creative Thinking and Writing or Art.** "As populations increase, how might the ocean provide a solution to the problem of need for more space? Write a paragraph or draw a sketch describing an underwater community of the future." Some pupils might wish to write a science fiction story set in such a community.

**Making a Booklet.** Have the children turn to page 163 of the reader and read the first suggested activity. The activity may be done individually or as a group project. If the latter, the pupils might enjoy pasting the pictures onto individual sheets of paper, writing a few interesting facts to go with each picture, and stapling the finished collection together into a booklet.

**Research and Reports.** Some pupils might like to consult encyclopedias and other reference books to find out about one of the ocean wonders and report findings to the class. Suggest that they try to find pictures to illustrate their reports. If none are available, they might copy pictures from the references they consult. If a pupil selects a particular fish as his topic, make sure information is available. There are so many kinds of fish that most reference books divide them into larger categories and mention only one or two by name. If this happens, try to steer the pupil into a larger area, such as strange fish of the sea, fish found near the ocean bottom, fish found around coral reefs, etc.

**Art.** If the pupils have already done a marine scene, as suggested in connection with "The Fisherman and the Mermaid," they probably won't want to do the third activity on page 163. Some, however, may have ideas for different kinds of scenes and will be pleased to make the diorama.

**Discussion or Debate.** The fourth suggestion on page 163 might be done as a discussion or as a debate. In preparing for the activity, encourage the pupils to find out what divers are actually doing at the present time to improve the environment, such as helping to clean up lakes and streams that have become polluted.

**Finding Stories and Articles.** Some of the pupils might be interested in finding stories and articles about sunken treasures. They might consult the school librarian or the librarian at the Public Library, and they might also watch for such accounts in newspapers and magazines.

## For Added Interest and Enjoyment

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### Books

Andrews, Keith. *Beneath the Oceans*. Grosset & Dunlap  
Ardizzone, Edward. *Tim to the Lighthouse*. Walck  
Berry, James R. *Medicines from the Sea*. Grosset & Dunlap  
Blassingame, Wyatt. *Diving for Treasure*. Macrae-Smith  
Brown, Michael. *A Cavalcade of Sea Legends*. Walck  
Clarke, Arthur C. *Boy Beneath the Sea*. Harper  
Colby, C. B. *Underwater World*. Coward McCann  
Coombs, Charles. *Deep-Sea World*. Morrow  
Earle, Olive L. *Strange Fishes of the Sea*. Morrow  
Kohn, Bernice. *The Beachcomber's Book*. Viking  
Kumin, Maxine W. *The Beach Before Breakfast*. Putnam  
MacGregor, Ellen. *Miss Pickerel Harvests the Sea*. Morrow  
May, Julian. *Plankton: Drifting Life of the Waters*. Holiday House  
Meyer, Jerome S. *Picture Book of the Sea*. Lothrop, Lee & Shepard  
Stephens, William. *Our World Underwater*. Lantern Press  
Turner, Gerry. *Stranger from the Depths*. Doubleday  
Villiard, Paul. *Shells: Homes in the Sea*. Addison-Wesley  
Weir, Ester. *The Straggler: Adventures of a Sea Bird*. David McKay  
Zim, Herbert S. *Corals*. Morrow

## Films

*Mysteries of the Deep.* Walt Disney

*Secrets of the Underwater World.* Walt Disney

## Filmstrip

*A Visit to the Seashore.* National Film Board

## Skills for Reading and Research

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### Comprehension, Study, and Research Skills

#### *Evaluating statements*

**Critical Reading.** Duplicate the following exercise and distribute copies to the pupils for independent work. (Answers are indicated for the teacher's convenience.)

Read each statement. If it is true, write T on the line. If it is false, write F. On the other line write the number of the page in your reader on which proof of your answer can be found.

1. Electric eels can give a person a bad shock. (T) (p.154)
2. It is very dangerous for a diver to meet an octopus. (F) (p. 154)
3. Menfish cannot go to the deepest parts of the ocean because of the weight of the water. (T) (p. 156)
4. The Nautilus is a submarine run by atomic power. (T) (p. 157)
5. The abyss at the bottom of the sea is perfectly flat. (F) (p. 157)
6. Some "monsters" of the sea are very small. (T) (p. 158)
7. Some fish have built-in lights. (T) (p. 158)
8. Fish with lights use them to see in the dark. (F) (p. 158)
9. Plankton is made up of tiny animals and plants. (T) (p. 159)
10. Plankton, fish, and fishing boats ride the ocean currents. (T) (p. 161)
11. Lumps of minerals can be easily and quickly gathered from the ocean floor. (F) (p. 161)
12. We already get oil from wells drilled beneath the ocean floor. (T) (p. 163)

#### *Using the encyclopedia*

**Locating Information.** "Suppose you wanted to do some research in the encyclopedia on the fishing industry. Where would you look first?" (In the volume marked *F* for the entry *Fishing Industry*.) "Yes, that is where you would find the most information on your topic. But there may be more information in other parts of the encyclopedia. How would you find these?" (You would see if the main entry includes a list of *Related Topics*, and find and read those entries.)

"Even after you have read all these, there may still be other references to the fishing industry in other parts of the encyclopedia, and perhaps pictures and diagrams, which would be useful information for your research. Where would you look to be sure you had found *all* the information available?" (In the index)

Recall that in some encyclopedias, there is an index at the back of each volume, while in others the index is in a separate volume, and that topics are arranged in alphabetic order, just as they are in the index of a science or social studies text.

Call attention to the following sample written on the board or on a chart.

*Fishing industry* F:158 with pictures and map

*Fish* (Food and Game Fish) F: 140 with pictures

Text

Canada (Fishing industry) C: 140

Food (Processing) F: 294

Food, Frozen (Preparing Foods for Freezing) G: 301-302

Herring H: 201 with picture

Iceland (Fishing industry) I: 18

Nutrition (Basic Food Groups) N: 468

Ocean (Fishing and Whaling) O: 498

Ship (Specialized Types of Vessels) S: 346

Pictures

Africa picture on A: 113

Canada picture on C: 92, picture on C: 104

Net picture on N: 127

Nova Scotia picture on N: 440

Oyster picture on O: 683

Spain picture on S: 582

West Indies picture on W: 166

Point out that the main entry *Fishing Industry* is listed first; that the main entry on *Fish* is listed next; that written information contained in other entries is listed next, in alphabetic order; and that pictures included in other entries are listed last, in alphabetic order.

Recall that most long entries in an encyclopedia have headings, so that you don't have to read the whole entry when looking for some specific bit of information. These headings are given in parentheses in the index. For example, *Fish (Food and Game Fish)* means that information on the fishing industry is found under the heading "Food and Game Fish" in the entry *Fish*.

Point out that each number in the index has a letter in front of it. Ask what the letter and number mean, and elicit that the letter refers to the volume and the number to the page in that volume. For example, *F: 140* means page 140 in volume *F*.

To check on the pupils' comprehension, ask questions such as the following:

"Where would you find a picture or diagram of an oyster?" (O: 683)

"Where would you look for information on whaling?" (O: 498)

"You would probably want to tell about the Canadian fishing industry in your report. Where would you look for this information?" (C: 140) "Don't forget pictures. They contain information too. Where else would you look?" (C: 92, C: 104; B: 440)

"Where might you find information on whaling vessels?" (S: 346)

Let the pupils ask other questions for the group to answer.

## Word-Analysis Skills

### Lesson 17

#### Structural Analysis

Recalling suffix *tion*

Introducing suffix *sion*

Syllabication and accent in suffixed words

Noting meaning imparted to words by *tion*, *sion*

## Spelling

Using suffixes *tion* and *sion* in spelling

Special spelling words

Building spelling groups

Pages  
164-178

# The Vancouver Aquarium

This story presents a tremendous vicarious experience for young children who have never had the opportunity of visiting a large aquarium such as the Vancouver Aquarium. The pictures are colorful and informative. The floor plan on page 165 gives the children an idea of the huge size of the Aquarium and would provide a good starting point for discussion.

**Note.** The selection is an excellent starting point for developing research skills, and in particular, locating and organizing information. For this reason, we have departed from the usual procedure and have presented it as a series of small-group projects culminating in a large-group presentation. This procedure should integrate reading, writing, talking, listening in a total language arts program and provide opportunities for large and small-group interaction and sharing of ideas.

## Vocabulary

**Enrichment Words:** *Vancouver, Stanley Park, North Pacific Ocean, Russia, Foley, Foyer, B.C. Tel Pool, Australia, Vancouver Island, sea urchin, sea cucumber, Rufe Gibbs Hall, Fraser River, barbels, Winnipeg gold-eye, Fort Nelson River, Laird River, Mexico, Florida, MacMillan Tropical Gallery, lungfishes, Amazon River, Hawaii, damselfish, Moray eels, Skana, Hyak, dorsal fin, Belugas, Bella, Lugosi, Bristol Bay, Alaska, invertebrates, Bermuda, South East Asia*

**Phonetic Words:** *capture, freshwater, trout, pike, migrate, growth, border, prairies, reflect, reptile, crocodile, alligators, lizard, exercise, tropical, method, reef, gallons, snout, education*

**More Difficult Words:** *fascinating, exotic, swamps, marine, specimens, sturgeon, similarity, aquatic, allowed, oxygen, angel, grottos, dolphins, walruses, vicious, porpoise, cavities, viewing, mammals*

## Objectives

### Comprehension

Recalling details

Making inferences

Selecting topics of interest

### Creative Expression

Making dioramas

Making booklets

Illustrating

TV productions

Making models

Creating interviews

### Locating and Organizing Information

Using a map

Using the dictionary to find definition of a term

Discussing a floor plan  
Using a scale of measurements  
Skimming to select topics of interest  
Planning projects  
Recording information on charts  
Using reference books  
Taking notes  
Making outlines  
Organizing information for presentation  
Finding stories and legends  
Displaying pictures

## Starting Points

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### Getting Ready to Read

#### *Using a map*

Have the pupils locate Vancouver on a large map of Canada or in individual atlases. Discuss the city's geographical location, especially its proximity to the sea and to the many rivers and lakes in the surrounding region. Explain that because of this location, many residents have capitalized on the assets provided by the sea, lakes, and rivers.

#### *Using the dictionary*

Direct the pupils to turn to page 164 in the reader and read the title of the selection. Ask what an aquarium is. The first response will probably refer to the small fish tanks with which the pupils are familiar. If no one knows another meaning for the word, have a pupil find *aquarium* in the dictionary and read the second definition, "a building used for showing collections of living fish, water animals, and water plants." Explain that this second definition is the meaning of the word in the title, and that this selection tells of one way the people of Vancouver have capitalized on their location near the sea, lakes, and rivers.

#### *Discussing a floor plan; using a scale*

Discuss with the class the floor plan on page 165. Using the scale, calculate the size of the Aquarium (approximately 300 feet long and 220 feet wide, including the whale pool), and compare it to the size of the school and other large buildings nearby. Note the names of the various halls, galleries, and other areas and have the pupils predict what might possibly be on display in the various gallery exhibits and what activities might be carried on in other areas named. Make a list on chart paper of the exhibits as the children suggest them. Reserve this list, as it will be used to record names of group members for project sessions.

## Delving Into The Selection

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### Reading and Planning

#### *Background*

Have the pupils read page 164 to gather background information in preparation for individual projects.

#### *Recall; inference*

When the reading is finished ask, "Where is the Vancouver Aquarium located? Where did the creatures housed in the Aquarium come from? What is the most famous attraction of the Aquarium? Why does the Aquarium have so many visitors?"

Having completed this reading and discussion, tell the class that they are going to be divided into groups according to interests to see how much they can learn about marine life.

#### *Skimming to select topics*

Direct the children to look briefly at the remainder of the selection, skimming quickly to be prepared to indicate which area they would be interested in working on in small groups. Call attention to the headings at the beginning of each section, so that the areas to be selected are clear to them. The headings are:

B. C. Hall of Fishes (p. 166)  
Rufe Gibbs Hall (p. 168)



MacMillan Tropical Gallery (p. 170)  
 The Killer Whale (p. 172)  
 Dolphins and Belugas (p. 176)  
 Education and Research (p. 177)  
 Collecting and Feeding (p. 178)

### Grouping

The groups should be limited to three or four for best results. If the class is a large one and more topics are needed, the section on *The MacMillan Tropical Gallery* could be divided into two parts — reptiles and freshwater tropical fish. The section on *Collecting and Feeding* could also be divided into two parts — collecting and feeding. If the class is small, the section on *The Killer Whale* and *Dolphins and Belugas* could be combined. So could the sections on *Education and Research* and *Collecting and Feeding*. Use the chart prepared in the introductory activities to record the names of the members of each group.

### Planning projects

In a large-group session, have the pupils suggest what the small groups should consider in working on their topics. As their ideas are given, record them on a chart. They should include:

1. What do we need to find out?
2. Where can we find information?
3. How can we organize the information?
4. How can we present it to the class?

### Recording charts

Provide a format for the class to use in locating and recording their information. A suggested sample is given below.

### Sample Work Sheet

(To be distributed to each group as a working copy)

Name: _____ Project: <u>B. C. Hall of Fishes, etc.</u>		
Names of Creatures	Where They Live	Interesting Information
Starfish		(Limit to three pieces of information at most)
Bibliography: _____ _____ _____		



Working on  
the projects

Allow time in the reading periods for work on the projects. Let the children work as much as possible on their own, but be ready to give assistance where required. It would be a good idea to contact the school librarian (or the librarian at the Public Library) and enlist her help in locating source materials for the pupils. Remind the pupils that when they are reading for information they will need to take notes and organize the notes in an outline or on a chart.

Notes and out-  
lines or charts

### Presenting the Information

Suggestions for  
culminating  
activities  
Dioramas

When all the individual projects have been completed, let each group present its findings to the class. Some methods of presentation might be:

1. A diorama, perhaps a shoe-box facsimile of the gallery exhibit, using construction paper, foil, etc.

2. A booklet containing information gathered and illustrated with pupils' paintings and drawings or pictures clipped from magazines.

3. A TV production — a documentary with a narrator, pictures, and text or stories.

4. Papier mâché models of creatures, plus written information or a chart.

5. Charts containing information and illustrative materials.

6. Tape-recorded interviews of someone who has visited the particular gallery or area of the Aquarium being presented. The interview would contain portions of information gathered.

7. Maps showing the places where the various creatures come from.

8. Stories and legends told about some of the creatures.

9. Displays of pictures of sea creatures.

TV production  
Models  
Charts  
Interviews

Maps  
Stories  
Displays

### For Added Interest and Enjoyment

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#### Books

Bosworth, J. Allan. *A Wind Named Anne*. Doubleday

Eckert, Allan W. *In Search of a Whale*. Doubleday

Fenton, C. L. *Reptiles and Their World*. Day

Gendron, Val, and McGill, David A. *Whales*. Follett

Hornblow, Leonora and Arthur. *Reptiles Do the Strangest Things*.

Lane, Caroline. *Uncle Max and the Sea Lion*. Bobbs Merrill

Shaw, Evelyn. *Alligator*. Harper

Shaw, Evelyn. *Octopus*. Harper

Stephens, William M. *Killer Whale: Mammal of the Sea*. Holiday House

Trost, Lucille Wood. *The Fence Lizard*. Addison-Wesley

#### Poems

"The Crocodile," by Lewis Carroll; "The Whale," by Erasmus Darwin; "Seal," by William K. Smith; in *The Golden Treasury of Poetry*, selected by Louis Untermeyer. (Golden Press)

### Skills for Reading and Research

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#### Comprehension, Study, and Research Skills

So many skills are involved in the projects that no further exercises are needed under this heading.

## Lesson 18

Structural Analysis

Introducing suffix *ment*

Syllabication and Accent

Practice exercise

Language Development

Classifying words and phrases

Spelling

Using suffix *ment* in spelling

Spelling affixed words

Special spelling words

Building spelling groups

Page 179

### When I Went to Get a Drink

This is a "fun" poem, intended for pure enjoyment

#### Objectives

Comprehension

Speculating on type of poem

Comparing ideas

Creative Expression

Suggesting funny situations

Making up plays on words

Literary Appreciation

Recalling a poet and characteristics of his poems

Enjoying a humorous poem

Noting play on words

#### Starting Points

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#### Getting Ready to Listen

*Recalling the poet; speculating on type of poem*

Tell the children that the poem they are going to read is by John Ciardi. Ask what kind of poem it will probably be. If they do not immediately recognize the poet's name, remind them of the poems "Some Cook," "Sit Up When You Sit Down," and "All About Boys and Girls," which they either read or heard in the previous reader of the series. Then they will probably suggest that the poem will be a funny one.

"The title of the poem we are going to read is 'When I Went to Get a Drink.' What funny things might happen to the poet?" Let the children express their ideas, then suggest that they listen to the poem to see if any of their ideas come close to the poet's.

### Listening, Reading, and Enjoying

Read the poem to the pupils. When the laughter has died down, let them consider whether the poet's idea is as funny as, or funnier than, those they suggested.

Read the second verse of the poem again and call attention to the way the poet plays with words to add to the humor —

*at sea in the sink  
sink in the sea*

Recall the poem "Mean Talk" on page 51. Either read it to the children or have them read it again, as another example of playing with words.

The pupils might enjoy inventing or finding other combinations of words which can be used in two ways to achieve different effects and meanings.

## Unit Review

### *Recalling selections*

**Comprehension.** To test the pupils' recall of selections in the unit, distribute copies of the following exercise. (Answers are indicated for the teacher's convenience.)

Below is a numbered list of the selections in this unit. Read the statements below the titles. Decide which selection each statement tells about, and write the number of the selection before it.

1. Is Anyone Here?
2. The Fisherman and the Mermaid
3. Ocean Wonders
4. The Vancouver Aquarium
5. When I Went to Get a Drink

- (5) A poet asks a bug a silly question and gets a silly answer.
- (1) A poet observes a deserted seashore and realizes that it is really crowded with unseen and unnoticed creatures.
- (4) This describes a place where people can go to see living marine creatures from all over the world.
- (2) An old man makes a foolish wish, a greedy wish, and a wise wish which gives him pleasure for the rest of his life.
- (3) This describes inventions which allow man to explore the ocean and tells of some of the things they have discovered.

### *Using an index*

**Locating Information.** To test the pupils' ability to use an index, duplicate the following exercise and distribute copies to the pupils. (Answers have been indicated for the teacher's convenience.)

This is part of an index that might be found in a social-studies text. Answer the questions below by using the index.

Air routes  
 in Canada, 99-100  
 to Asia, 109  
 to Europe, 102  
 to the United States, 101

Alberta  
 climate of, 89-90  
 oil industry in, 91-92

Bridges, 34, 56, 57, 85

British Columbia  
 climate of, 82-83  
 fisheries in, 83-84  
 lakes and rivers in, 84

Canaries, 27

Dogs  
 beagles, 23  
 huskies, 95  
 pointers, 39  
 spaniels, 57

Fish  
 freshwater, 84, 116-117  
 in Canada, 84, 116, 123-124  
 saltwater, 83, 118, 123, 135

Fruits  
 apples, 84-85, 191  
 grapes, 120, 190  
 melons, 190, 195  
 strawberries, 190, 194

1. Which pages tell about bridges? (34, 56, 57, 85)
2. How many different kinds of dogs are mentioned? (4)
3. What topic would tell you how cold it is in Alberta? (Alberta, climate of)
4. How many pages tell about the climate of British Columbia? (2)
5. Is there any information in this part of the index about peaches? (no)
6. What pages would tell the way to fly from Montreal to Vancouver? (99-100)
7. Which pages would you read to find out about the kinds of fish found in or near Canada? (94, 116, 123-124)

*Visual  
 recognition  
 of vocabulary  
 introduced  
 in unit*

**Word Recognition.** To check the pupils' recognition of new words introduced in this unit, distribute copies of the test below. Read the starred word in each group, and ask the children to find and underline the word.

1. dolphin purpose *porpoise	2. walroses cramped *cavities	3. *oyster oxygen octopus	4. viewing *vicious vacuum
5. pike *pier pitch	6. *exercise exotic similarity	7. grottos gondola *gallons	8. *trout tore pike
9. aquatic *atomic angel	10. mackerel mammals *marine	11. *wretched waxed waned	12. caverns cavities *canyons

13. mermaid method *migrate	14. *capture filthy viewing	15. snout *sturgeon sunken	16. pollock border *polar
17. *allowed angel icecaps	18. sharks shrimps *shrinks	19. *alligators allowed crocodiles	20. lizard least *leashes
21. *specimens sunken sturgeon	22. *aquarium apparatus atomic	23. guarded *gondola growth	24. *saucy snout seashore
25. reef *reflect relaxes	26. brittle *batteries border	27. dolphins pier *dessert	28. *waned wretched walruses
29. *coral crocodile canyons	30. education oyster *enchanted	31. prairies *presentation pitch	32. saltwater swamps *seahorse
33. *fascinating filthy freshwater	34. tropical *twine teamwork	35. hydro-jets reptile *spirals	36. grottos *cramped kelp

### Word-Analysis Progress Check

Word Meaning  
Synonyms

Syllabication and Accent  
Syllabic division and accent

Using the Dictionary  
Using the pronunciation key

Spelling  
Spelling test







WHAT'S ON YOUR BOOKSHELF?

# STARTING POINTS

## Learning Objectives in

Selection	Comprehension Literal — Critical Creative	Locating and Organizing Information
The Best New Thing Pages 182-193	<ul style="list-style-type: none"> <li>Determining time and setting</li> <li>Recalling details</li> <li>Making comparisons</li> <li>Drawing inferences</li> <li>Relating reading to life</li> <li>Noting scientific facts</li> <li>and fictional details</li> <li>Conjecturing about the future</li> <li>Identifying the main idea</li> </ul>	<ul style="list-style-type: none"> <li>Making charts</li> <li>Using the encyclopedia</li> <li>Using a booklist</li> <li>Noting alphabetic arrangement of a booklist</li> </ul>
The Hairy Toe Pages 194-196	<ul style="list-style-type: none"> <li>Making inferences</li> <li>Noting details</li> <li>Projecting beyond the story</li> <li>Noting and interpreting graphics</li> <li>Inferring feels</li> <li>Speculating on story; relating to personal experiences</li> <li>Reading between the lines</li> </ul>	
The Tsar's Riddles Pages 197-203	<ul style="list-style-type: none"> <li>Forming opinions; making inferences</li> <li>Evaluating the ending</li> <li>Projecting into the future</li> <li>Recalling other stories</li> <li>Comparing and evaluating stories</li> <li>Using an idea line for comparing and contrasting</li> <li>Noting clues to time, place, and date of particular version</li> </ul>	Making an idea line
The Boy and the Wolf The Fox and the Grapes Poems, Pages 204-205	<ul style="list-style-type: none"> <li>Recalling details</li> <li>Characterization</li> <li>Summing up main idea</li> <li>Making inferences</li> <li>Comparing poems</li> </ul>	Making charts for purposes of comparison
Glooscap and Winpe Pages 207-215	<ul style="list-style-type: none"> <li>Discussing feelings</li> <li>Recalling details</li> <li>Noting character traits</li> <li>Finding examples of magic</li> <li>Reading to illustrate</li> <li>Discriminating between possible and impossible</li> <li>Matching causes and effects</li> </ul>	Planning a contest day
O is for Once Upon a Time Poem, Pages 216-217	<ul style="list-style-type: none"> <li>Identifying stories mentioned in poem</li> <li>Expressing opinions</li> </ul>	
Unit Review	<ul style="list-style-type: none"> <li>Noting irrelevant sentences in paragraphs</li> <li>Recalling characters</li> </ul>	

# IN READING

## "What's On Your Bookshelf"

Literary Appreciation	Word Analysis Dictionary Usage	Spelling	
<p>Learning about science fiction Considering the effectiveness of the title Noting how the author foreshadows events Inferring the author's opinions</p> <p>Noting descriptive words Author's technique: suspense</p> <p>Genre: folk and fairy tales Recalling purpose of a subtitle Understanding the plot</p> <p>Noting choice of words Identifying poems as fables Comparing poetic and prose versions</p> <p>Genre: Indian legends Recognizing a legend</p> <p>Identifying genre Interpreting the poet's meaning Noting the form of the poem Noting the rhyming scheme Appreciating the effectiveness of the rhyming scheme Noting mood</p>	<p>Compound words</p> <p>Introducing dictionary symbols <i>u</i> and <i>ü</i></p> <p>Reviewing syllabication and accent Identifying meaning through context</p> <p>Noting shifting accent Recalling sounds of <i>u</i></p> <p>Visual recognition of new words</p>	<p>Spelling compound words Special spelling words Building spelling groups</p> <p>Spelling words containing sounds of <i>u</i> and in <i>put</i> and <i>rule</i> Special spelling words Building spelling groups</p> <p>Using syllabication and phonetic clues to spelling Special spelling words Building spelling groups</p> <p>Spelling words containing sounds of <i>u</i> Special spelling words Building spelling groups</p> <p>Spelling text</p>	

	<b>Pages</b>	<b>Talking</b>	<b>Moving-Acting</b>	<b>Valuing</b>	
	Pages 184-185	Recalling story characters Giving supporting reasons for opinions about story characters Giving reasons for personal preferences		Discussing preferences about reading books and watching television; reading story books and reading comic books	
	Pages 186-191	Discussing content and meaning of a story	Miming to show understanding of characters' feelings	Appreciating reasons for not going to war	
	Pages 192-193	Reading a poem chorally	Acting out to show understanding of character and events in poem		
	Pages 194-196	Discussing and understanding feelings of character in story Relating feelings to personal experience	Acting out story events Acting out feelings of characters		
	Pages 197-201	Predicting outcome of story Taping conversation for audio-visual show	Acting out scene in story		
	Pages 202-207	Predicting outcome of story Giving reasons for predictions			

IN LANGUAGE

"What's On Your Bookshelf"

Writing	Literary Appreciation	Language Study Vocabulary Development	Locating and Organizing Information
<p>Making a "Books We Like" chart</p> <p>Appreciating a "valuing" story</p> <p>Discussing characterization in story</p> <p>Understanding motivation of characters in story</p> <p>Writing further adventures to story</p> <p>Writing a surprise ending</p> <p>Writing advertising</p> <p>Rewriting story as a play</p>	<p>Discussing characterization</p> <p>Appreciating story books</p> <p>Sharing information about favorite books</p> <p>Choral reading of a poem</p> <p>Appreciating mood of a poem</p> <p>Discussing effect of poem</p> <p>Understanding emotions expressed by character in story</p> <p>Appreciating modern fantasy</p> <p>Understanding structure of a play</p>	<p>Making up sounds suggested by words in poem</p>	<p>Planning and arranging a story center</p> <p>Organizing information on on favorite books</p> <p>Planning a puppet show</p> <p>Planning an audio-visual story</p>

## Overview of Theme in Starting Points in Reading

*Here's an adventure! What awaits  
Beyond these closed, mysterious gates?  
Whom shall I meet, where shall I go  
Beyond the lovely land I know?*

*Abbie Farwell Brown*

Adventure a-plenty, interesting people, and faraway lands await us as we venture through the “closed, mysterious gates” and travel through the storied pages of our bookshelf. Our first journey takes us into the future and far out in space, where we meet Rada and Jonny, two children who have lived all their lives on a distant “little world” and learn what they consider “The Best New Thing” when they first visit Earth.

On our return from space, we visit a strange old woman who found and ate “The Hairy Toe.” With her, we shiver and shake as the owner of the toe comes closer and closer, searching for his missing member. Who is he? What happens when he finally bursts into the old woman’s house? Only our own vivid imagination is capable of supplying the answers.

After that chilling experience, we are glad to escape to the Russia of olden times, where two brothers, one rich and one poor, are having a dispute over the ownership of a colt. When their case comes before the Tsar, he poses some riddles which neither brother can answer. However, the small daughter of the poor brother comes to the rescue of her father by supplying the correct solutions. Intrigued by her brightness, the Tsar poses more riddles. But the child outsmarts him every time, thereby winning justice for her father and great honor for herself.

Going farther back in time and westward in direction, we come to ancient Greece, where the slave Aesop is telling his wonderfully wise fables. We hear two of them in poetic form, and learn two lessons which are as true today as when they were first told. “The Boy and the Wolf” tells of the danger of “crying wolf” and teaches us that liars are not believed even when they tell the truth. “The Fox and the Grapes” tells how easy it is to dismiss as “sour grapes” the things we want but cannot have.

After this peaceful interlude, we cross the Atlantic and journey northward to Nova Scotia, to meet “Glooscap and Winpe,” the great hero spirit of the east-coast Indians and a powerful wizard of the north. This story has all the excitement and adventure of a real thriller — a challenge, an abduction, a chase, and a contest, all heightened by supernatural and magical powers — culminating in Glooscap’s bestowing upon his people “the game the Indians called tokhonon, the game which the white man was one day to copy and call lacrosse.”

Our journey ends with Eleanor Farjeon’s poem “O Is for Once Upon a Time,” in which the poet recalls the wonderful stories of long ago and laments that life is now “past its prime.” To which we respond with, “Ah, but what about the future?”

For specific learning objectives in this theme, see the chart on pages 174-175.

## Introducing the Theme in Starting Points in Reading

Have the pupils find in the table of contents the title of Unit 6 and the titles of the stories and poems in that unit. Let them speculate on what kinds of stories the unit contains and what each story may be about. Then suggest they get on with the reading to see if their ideas are correct.

## Readability of Selections in Starting Points in Reading

In the unit “What’s on Your Bookshelf?” the stories “The Best New Thing” and “The Hairy Toe” are below grade in reading difficulty and should be read easily by most children. The story “The Tsar’s Riddles” is average in reading difficulty. The final

story, “Glooscap and Winpe,” is more difficult and will be particularly suitable for above-average students.

### Overview of Theme in Starting Points in Language

The purpose of the theme “What’s on Your Bookshelf?” in both *Starting Points in Reading* and *Starting Points in Language* is to expose children to different kinds of literary writing. In *Starting Points in Reading*, the theme includes a modern science fiction story; an example of the kind of horrific tale that has been retold in many forms and in many countries; a Russian tale; and a Canadian Glooscap story. The theme is extended in *Starting Points in Language* with the inclusion of a “story with a message”; excerpts from a contemporary fantasy; and a retelling of an old Persian tale. The first story, “The Duck in the Gun,” is a modern classic: the presence of a duck in a gun causes a delay in the start of a war and leads to the realization on both sides that there are more good reasons for *not* starting, than for starting, the battle. Two excerpts from “Charlie and the Chocolate Factory” introduce the reader to Willie Wonka’s fantastic chocolate factory. Finally, a retelling of how Aladdin acquired his wonderful lamp is the starting point for the rewriting of the story in play form.

For specific learning objectives in this theme, see the chart on pages 176-177.

### Integration with Starting Points in Language

Because the emphasis in “What’s on Your Bookshelf?” in both *Starting Points in Reading* and *Starting Points in Language* is on reading stories, no suggestions are given for the sequencing of the materials in the two units. Most teachers will probably want to start the theme with the activities on page 185 of *Starting Points in Language*: these include discussion of story characters the children already know, the setting up of a story center, and the preparation of a “Books We Like” chart. The reading of the Aladdin story and the rewriting of the story as a play as outlined in the activities on pages 206 and 207 of *Starting Points in Language* would make an excellent ending for the theme. The remaining stories might be read in any order.

Pages  
182-193

## The Best New Thing

In the world of science, Isaac Asimov is known as an outstanding scientist, author of many books and papers on serious scientific subjects. In the field of adult science fiction, he is renowned as a superb writer whose stories are based so firmly in sound scientific facts that even his most exaggerated flights of fancy seem credible or at least within the realm of future possibility. The reader story reveals another aspect of this talented author — his ability to write for children on their own level. Every detail he selects to include in his story is one that will delight his young readers, and, with all the wonders of our earth to choose from, the joy of rolling down a hill will appeal to them as a logical choice for “the best new thing.”

### Vocabulary

**Names:** Rada, Jonathon, Jonny

**Phonetic Words:** spaceships, headfirst, underground, slowpoke, seat-belts, diagram

**More Difficult Words:** clumsy, manufacture



## Objectives

### Comprehension

- Determining time and setting
- Recalling details
- Making comparisons
- Drawing inferences
- Relating reading to life
- Noting scientific facts and fictional details
- Conjecturing about the future
- Identifying the main idea

### Creative Expression

- Writing stories
- Painting pictures

### Literary Appreciation

- Learning about science fiction
- Considering the effectiveness of the title
- Noting how the author foreshadows events
- Inferring the author's opinions

### Locating and Organizing Information

- Making charts
- Using the encyclopedia
- Reading newspapers
- Using a booklist
- Noting alphabetic arrangement of a book list

## Starting Points

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### Getting Ready to Read

#### *Discussing space*

"This is a story about a family from Earth who live out in space. What does that tell you about the time in which the story takes place?" (It must be in the future) "Do any people from Earth live out in space now?" (No) "What do you know about space? What are some of the things that would be different there?" Have the pupils look at the pictures on pages 183, 184, 185, 186-187, 189, and 190 and pick out some of the details of things peculiar to outer space.

#### *Setting purposes for reading*

"In this story the family go to Earth for a visit. The little girl, Rada, was born on Earth but went to live in space when she was a baby. The boy Jonathan, or Jonny as he is called, was born out in space and has never been to Earth. As a result, the only things they know about Earth are what they have been told. As they head towards Earth, the children are looking forward to seeing and experiencing many new things, but there is one thing that appeals to them more than all the others.

"You have always lived on Earth. What would you choose as the 'best thing' on Earth? If you had always lived out in space, what might seem 'the best new thing' when you first arrived on Earth?" Let the pupils mention a number of things.

"Now let's read the story to find out what Rada and Jonny considered 'the best new thing.'"

### Reading and Checking

#### *Recalling details*

Have the children read the story through, then let them discuss "the best new thing."

"What was 'the best new thing'? Did it surprise you? Why, or why not? Why did it seem the best new thing to the children from space? Why couldn't they roll down a hill in their little space world?"

## Delving Into The Story

### Thinking About What was Read

#### Details

1. "What is the biggest or most significant difference between Earth and space?" (Lack of gravity) "What are some of the things that took place in the story because of this difference?" (Jumping to great heights and landing softly, manipulating space suits, walking on walls, rolling milk into a ball in the air, etc.) "What difficulty did Rada and Jonny have when they first set foot on Earth? Why? What had they done to try to prepare for it?" (They had done exercises to try to make their muscles strong.)

#### Making a chart for comparison

2. "In the story, some of the differences between Earth and space are mentioned. Let's make a chart and list them." Sketch the chart on the board and help the children supply the details. (Details have been included for the convenience of the teacher.)

On Earth	In Space
Air. No need for space suits indoors or out	No air, except that manufactured for homes and suits.
Blue sky	Had to wear space suits outdoors
Pull of gravity	Black sky
Most people live above ground	No pull of gravity
Clouds	Underground homes
Rain	No Clouds
Green grass	No Rain
Can't walk on walls	No grass
Any kind of shoes	Can walk on walls
Walk into a room	Special shoes made to stick to things
Must put things on table or they'll fall to floor	Float into room
Drink milk from glass or carton	Things stay in air
See stars only after dark	Roll milk into a ball in the air and suck it in
Wind	See stars all the time
Flowers	No wind
Birds and animals	No flowers
Trees	No birds and animals
Big world	No trees
Paved spaceport	Small world
Sweet smell	Paved spaceport
Sun big and hard on eyes	No smell
Bird songs	Sun small and easy on eyes
Can roll down a hill	No bird songs
	Can't roll down a hill

"As Rada was getting into the spaceship to go to Earth, she realized that she would miss her little world in space. What do you think she would miss most? What would you miss if you went to live out in space? What in space would be new and different and fun?" Let the children refer to the chart to consider the details.

Genre:  
science fiction

3. "A story like 'The Best New Thing' is called *science fiction*. It is called this because it combines scientific discoveries that are known facts, a story that might take place under certain conditions, and imaginary or fanciful things that might or might not happen. In the old days, before we knew so much about science, such stories were almost all fanciful, with very few true facts. A writer could put anything he could imagine in his stories, and no one could contradict him.

"Today, people know a lot about science. We study science in school, we read about scientific discoveries in the newspapers, we hear about them on radio, and we see them on television. To write a good science fiction story, an author has to be sure the facts he mentions are true. Even when he goes beyond what we know now, many of his details must be things that it seems probable might be true some day. Of course, as in any good story, he can go on from there and imagine things that are pure fancy. But his story must contain a lot of things that are true or possible.

"In 'The Best New Thing' the author has included a lot of true facts. From the experiences of astronauts and from cameras on unmanned space flights, we know that smaller 'worlds' in space have no gravity, so that things float in the air and people can float around too. We know there is no air, so people must wear space suits that supply air and must have manufactured air in their spaceships or capsules. We know there is no water and no rain, that flowers and grass and trees do not grow and there are no birds and animals. We know that the sky is always dark and the stars bright. These are all facts — true facts.

"Now let's look at some of the things in the story that are not true — at least, not yet — but are things the author has imagined.

"What about spaceships travelling regularly between Earth and other planets? Is that true yet?" (No) "Do you think it might be true some time in the future? Why?" (Yes. If we can send men to the moon and unmanned spaceships to take pictures of other planets, it seems reasonable that regular spaceship flights might someday be organized.) "What about people living out in space?" (Not true yet, but men have been to the moon and have spent some time in space in projects such as *Skylab*, so it is possible people might live out in space in the future.) "What about homes in space?" (If people do go to live in space, the homes might be something like that described in the story.)

"What do you think of the fiction part of this story? If all the things the author imagines do come true, is this a story that could take place in the future?

"Isaac Asimov, the man who wrote this story, is considered a very good writer of science fiction, and what we have discovered about this story tells us why — he includes a lot of true facts, his story is a good one and could happen under the right circumstances, and the things he imagines are all things that seem probable to happen in the future."

### Rereading for Specific Purposes

Identifying  
main idea

**Evaluating the Title.** "Sometimes an author does not express the main idea of his story until the very end, but he gives hints. One hint may be the wording he gives his title. Does the title of this story tell you directly what the main idea is?" (No) "What hint does it give you?" (It tells you that there is something that the characters in the story consider the best of a lot of wonderful new things.) "How does the title make you want to read the story?" (You want to find out what the best new thing is.)

Foreshadowing

**Finding Clues.** "As you know from reading the story, 'the best new thing' is being able to roll down a hill. The earth's gravity exercises a pull downwards, which makes this possible. After arousing our interest in the title, the author keeps our interest up by giving hints throughout the story. Let's read through the story again to see if we can find these hints."

Page 183. "And you could roll down any slanting place."

Page 184. "The rain doesn't stay on top of the ground. It sinks into the ground . . ."

- Page 185. "You know, if you were on Earth, you could not walk on the wall. Earth would pull you down."
- Page 186. "If you drank milk that way on Earth, it would get all over your clothes."
- Page 187. They saw that the ground could be flat in some places and hilly in others. Soon they would see and feel all these things for themselves.
- Page 187. But there was one thing Rada especially wanted to do. She told Jonny about it and he wanted to do it too. They didn't tell their father or mother. It was something they had never done in all their lives. On Earth, they were going to find out what it felt like.
- Page 187. All the references to the need to be strong on earth.
- Page 190. Soon she would be on Earth and would know about the new thing.
- Page 190. "The floor is holding my foot," he said.
- Page 191. "That's one of the new things." She and Jonny were waiting for another new thing too.
- Page 191. Now it was time for the best new thing of all.
- Page 191. "And there's a little hill just like the one in the pictures. Let's try it."
- Page 193. It was hard to run because Earth pulled at her legs. She ran with all her might to the grassy hill. Jonny was running too.
- Page 193. Then they came to the little hill and they climbed to the top. That was even harder than walking.
- Page 193. They both lay down on the grass and rolled down the hill.

"And at last the secret is out. That was the best new thing!"

## Exploring Farther Afield

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*Things we take  
for granted*

**Discussion.** Ask the pupils to turn to page 193 in their readers and read the first suggested activity following the story. Let the children discuss things they take for granted on Earth. If necessary, refer them to the chart they made comparing things on Earth with things in space, to help the discussion get started.

*Things we would  
miss in space*

**Making a Chart.** Have the pupils read the second activity on page 193. Let them work as one large group, or divide them into smaller groups. Suggest that they first suggest things they would miss most on Earth. Appoint a child in each group to jot these down as they are given. Then direct them to organize their ideas in chart form, using the suggestions in the reader as headings.

*Finding out  
about space suits*

**Research.** Have the pupils read the third activity on page 193 and discuss why Rada and Jonny had to wear space suits and what equipment the space suits had in the story. One or two pupils might be appointed to find out more about space suits and draw a diagram for the group to see. Check in the encyclopedias available in your school or in the library, to see if they contain a picture or a description of space suits to which you can refer the researchers. There is an excellent labelled picture on page 565 of the 1973 edition of *World Book Encyclopedia, Volume 18, So-Sz*.

*Watching for  
news about space*

**Reading the Newspapers.** Ask the pupils to discuss some of the problems that need to be overcome if man is to spend much time in space. They will immediately suggest the problems of getting around in places where there is no gravity, and of providing air to breathe. If no one mentions possible medical problems, ask why Rada and Jonny had to do exercises to strengthen their muscles before they came to Earth, and what effect the pull of the Earth had on them. Explain that astronauts have complained of the same thing, and that the first crew of *Skylab 2* also had trouble with swelling, dizziness, and a lowering of the blood pressure. We don't know for sure yet what other effects long spells of weightlessness may have on the human body. As each crew of *Skylab 2* returns to Earth, they are examined carefully by doctors on the alert for signs of medical problems. Suggest that the pupils watch the newspapers for accounts of new information about space and the problems man may face in trying to live there.

Ask the pupils to watch also for accounts of achievements in space and possible uses. Explain that *Skylab 2* is a space station laboratory where scientists go to experiment.

Several theories about the usefulness of space and its lack of gravity have been suggested. One is that such things as metal alloys, that is, a mixture of metals, would be easier to produce. Things can be mixed together much more thoroughly if there is no pull of gravity to make heavier items go to the bottom of the mixture. Another is that things which need to be as pure as possible can be produced more effectively. On Earth great care has to be taken to be sure no impurities get into such products from the containers in which they are made. Recall that Jonny's milk stayed in the air when he poured it out of the carton, and point out that other things could be produced in space without needing containers.

Ask the pupils to bring any space news items they find and put them on the bulletin board for all to share.

Writing  
stories  
Painting

**Creative Writing.** Some pupils might like to try writing science fiction stories. Remind them to include some facts and to try to make their stories sound possible.

**Art.** The pupils might enjoy painting scenes of 'the little world' in space. The pictures in the reader may give them some ideas. Those who wish to do landscapes might look at pictures in the encyclopedia of the moon and other space scenes.

## For Added Interest and Enjoyment

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### Books

Agle, N. H. *Three Boys and Space*. Allen  
Asimov, Isaac. *Satellites in Outer Space*, rev. ed. Random  
Branley, Franklyn M. *A Book of Astronauts for You*. Thomas Y. Crowell  
Branley, Franklyn M. *A Book of Moon Rockets for You*. Thomas Y. Crowell  
Branley, Franklyn M. *Rockets and Satellites*. Thomas Y. Crowell  
Cameron, Eleanor. *The Wonderful Flight to the Mushroom Planet*. Little, Brown  
Cameron, Eleanor. *Stowaway to the Mushroom Planet*. Little Brown  
Chester, Michael. *Let's Go on a Space Trip*. Putnam's  
Craigie, David. *The Voyage of Luna 1*. Messner  
Elting, Mary. *Spacecraft at Work*. Harvey House  
Freeman, Mae and Ira M. *You Will Go to the Moon*. Random  
MacGregor, Ellen. *Miss Pickerell Goes to Mars*. Whittlesy  
Podendorf, Illa. *True Book of Space*. Children's Press  
Priestly, J. B. *Snoggle*. Harcourt.  
Silverberg, Robert. *Planet of Death*. Holt, Rinehart & Winston  
Slobodkin, Louis. *The Space Ship under the Apple Tree*. Macmillan, N.Y.  
Slobodkin, Louis. *The Space Ship Returns to the Apple Tree*. Macmillan, N.Y.  
Slobodkin, Louis. *The Three-Seated Spaceship*. Macmillan, N.Y.  
Sonneborn, Ruth A. *The Question and Answer Book of Space*. Random  
Todd, Ruthven. *Space Cat*. Scribner  
Todd, Ruthven. *Space Cat Visits Venus*. Scribner

### Poems

"Something to Think About," by Carolyn Forsyth; "Air Station," by Emily M. Hilsabeck; and "Outer Space," by Ilo Orleans; in *V Is for Verses*, by Odille Ousley. (Ginn)

## Skills for Reading and Research

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### Comprehension, Study, and Research Skills

Inferring the  
author's  
opinions

**Creative Reading.** Duplicate the following statements and distribute copies.

1. Earth is a better place to live on than smaller "worlds" in space.
2. Earth is more beautiful than the smaller "worlds" in space.



3. There are advantages in man's being able to live in outer space.
4. Weightlessness has advantages.
5. Gravity has advantages.
6. Living in space is not good for one's health.
7. People will someday be able to live for a long time in space.
8. Earth is a good place to visit, but space is good to go home to.

Ask the pupils to read each statement carefully and check those which they think the author would agree with. When they have finished, have their responses discussed and their reasons given. Expect differences of opinion and accept any responses the children can defend.

*Using a  
book list*

**Preparing for Library Skills.** Duplicate the following list of books as they might appear on a booklist, or write the list on the board.

*Miss Pickerell Goes to Mars*, by Ellen MacGregor.

A funny story about a lively old lady who takes off in a large rocket ship by mistake.

*The Wonderful Flight to the Mushroom Planet*, by Eleanor Cameron.

Science fiction and magic are combined in this story about two boys who take off in a space ship with a magical man named Tyco Bass.

*The Voyage of the Luna 1*, by David Craigie.

Two children who are interested in science are stowaways on a rocket ship to the moon.

*Planet of Death*, by Robert Silverberg.

Roy Crawford, a boy from Earth, is wrongly accused of murder on the planet Velliran. In trying to escape, he gets aboard a space ship, only to find that it belongs to the Exploration Corps and is headed for the planet of death.

*Space Cat*, by Ruthven Todd.

Flyball the cat goes along with the pilot on a rocket ship in outer space and becomes a modern Puss in Boots in a space suit.

*The Moon in Fact and Fancy*, by Alfred Slote.

This combines the facts we know about the moon today with myths and folktales people told in the past to try to express their beliefs and theories about it.

*Spacecraft at Work*, by Mary Elting.

A clearly written, well illustrated book about the work of space craft of various kinds.

*Exploring the Moon*, by Roy A. Gallant.

This is a discussion of ideas about how the moon may have been created and how its craters and mountains may have formed. It deals also with eclipses of the moon and the effects of the moon on the ocean tides on Earth.

*First Experiments with Gravity*, by Harry Milgrom.

Twenty simple demonstrations of the nature and effects of gravity.

*Satellites and Outer Space*, by Isaac Asimov.

A science book for young readers.

Use the following questions to help the children locate information in a book list:

1. In which book would you find some old stories and myths about the moon? (The Moon in Fact and Fancy)
2. If you wanted to show someone how gravity works, which book would you read? (First Experiments with Gravity)
3. If you like both science fiction and stories of magic, which book would you choose? (The Wonderful Flight to the Mushroom Planet)
4. Isaac Asimov wrote the story in your reader. What is the title of another book he wrote which is listed in the book list? (Satellites and Outer Space) Do you think this would be a story like the one in your reader or an informational book?
5. Which story tells about a boy who goes from one trouble to another that might be even worse? (Planet of Death)
6. If you were going to write a report on space ships, which book would you read to find information? (Spacecraft at Work)
7. Which book would tell about an old lady who probably got a big surprise? (Miss Pickerell Goes to Mars)
8. Which book on the list would you like to receive as a present? Why?

*Alphabetic  
arrangement*

Ask the pupils to rearrange the list of books as it would appear in a library list, in alphabetic order by authors' names. Remind the children that the last name of an author comes first in an alphabetical arrangement.

### Word-Analysis Skills

## Lesson 19

#### Word Meaning

Compound words

#### Spelling

Spelling compound words

Special spelling words

Building spelling groups

Pages  
194-196

## The Hairy Toe

This is a "silly" tale, told for sheer entertainment. It's completely impossible and improbable, with no realism whatsoever — oldtime storytellers scorned such lack of imagination.

### Vocabulary

**Phonetic Words:** *stump, cobweb, abandoned, spud, glee, morsel, scrooched, peering, screeching*

**More Difficult Words:** *gnarled, gwot, devouring, bullfrog*

### Objectives

#### Comprehension

Making inferences

Noting details

Projecting beyond the story

Noting and interpreting graphics

Inferring feelings



Speculating on story; relating to personal experiences  
Reading between the lines

Creative Expression  
Reading orally for fun  
Dramatization  
Writing stories  
Pantomime

Literary Appreciation  
Noting descriptive words  
Author's technique: suspense

## Starting Points

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### Getting Ready to Listen

*Setting  
purposes*

"An old, gnarled stump of a woman found a hairy toe in her garden one day. What do you suppose she would do with it? Listen as I read the story, to see if your ideas are right."

### Listening, Enjoying, and Discussing

Read the story, using exaggerated expression to bring out the humor. Try to assume an eerie or wailing tone in reading the drawn-out *hair-r-r-y to-o-o-e-e*. When you have finished, allow time for spontaneous reaction and laughter. Then question as follows. Encourage the children to be as imaginative as possible in conjecturing beyond the story.

*Inference*

"When the old woman found the hairy toe, why did she run home and lock all her doors and windows?"

*Details*

"What did the old woman do with the hairy toe? Would you have wanted to be at her place for dinner that evening? Why, or why not?"

*Projecting  
beyond the story*

"Who do you think the hairy toe belonged to? How do you suppose it got in the old woman's garden?"

"What do you think happened?"

## Delving Into The Story

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### Thinking About What Was Read

Allow the pupils to read through the story, to familiarize themselves with the details. Then discuss as follows:

*Evaluation;  
author's purpose  
Noting  
descriptive  
words*

1. "Did you like this story? Why, or why not? Do you think the author meant it to be taken seriously? Why do you think it was written?"

2. "Read to the end of paragraph 6 on page 194 and pick out all the words and phrases the author used to describe the old woman, her actions, her home, and the potato." As these are given, write them on the chalkboard. They should find: *an old gnarled stump of a woman, like an old crooked cobweb abandoned a long time ago, an old knotted spud, devouring, licking with glee, smacked her lips, patted her belly, crawled into bed*. "Suppose you hadn't read the story and someone gave you the list of words and expressions on the board. What kind of story would you think the list came from?"

*Inference*

*Author's  
technique;  
suspense*

3. "This is a story with a lot of suspense in it, building up to a climax. How does the author build up suspense? Read from the point on page 194 where the old woman goes

to sleep to the end of the story and pick out details that build up the suspense." The children should note:

- (a) the night turned bark-black
- (b) the wind – curling, coiling, creaking, wailing, rumbled – growing stronger – banging the shutters
- (c) the voice asking "Who's got my hairy toe?", small and in the distance at first – growing louder and coming closer and closer – seemed to be outside the door – *was* outside the door – door cracking open and voice booming inside the house – so close the old woman could feel breathing down on her head.
- (d) old woman's reactions – scrooched down under the covers in her sleep – opened one eye – searched darkness – stiffened in her bed – bolted up in her bed, screeching.

*Noting and  
interpreting  
graphics*

4. "What effect is produced by the large black type and the way some of the words are lengthened with repeated letters separated by hyphens?" Let the children take turns reading these words. "As the type grows larger and blacker, make your voice grow louder. Make the lengthened words long and drawn-out. What effect do you want to create on the listeners? How do you want them to feel as you read?"

*Inferring  
feelings*

5. "How did the old woman feel when she first heard the voice in the night?" (Frightened) "What word tells you so?" (scrooched) "What other words might have been used? What words can you make up that would fit the mood?"

"Except in her last speech, the old woman said only one word 'gwot' in the story, but we can give it several different meanings by considering how she felt each time she said it. How did she feel when:

- (a) she found the hairy toe? What might 'gwot' mean then?
- (b) she sat down to eat the hairy toe? What might 'gwot' mean then?
- (c) she scrooched down under the covers? What would that 'gwot' mean?
- (d) she felt the breathing on her head and bolted up in her bed? What would 'gwot' mean then?"

*Speculating on  
story; relating  
to personal  
experiences*

5. "How do you suppose an author would think of a story like this? Do you think it may have been a dream he had after eating something – not a hairy toe, of course, but something that didn't agree with him? Do you ever have dreams of this kind? Tell us about them."

### Rereading for Specific Purposes

*Reading for fun*

**Oral Reading.** Let the pupils have fun reading this story aloud, bringing out the funny aspects, building suspense, and creating an eerie atmosphere by the use of the voice.

*Making a radio  
play*

**Dramatization.** The pupils might enjoy rewriting the story as a radio play. They will need to decide whether to have it much as it is, with a narrator telling the story and sound effects creating the eerie atmosphere. Or they may decide to write dialogue for the old woman, describing what is happening. They will need to consider, too, how to make the sound effects – the wind, the banging shutters, etc. Let them work as much as possible on their own, but be ready to offer suggestions and give help when asked.

### Exploring Farther Afield

*Projecting  
Beyond the story  
Writing stories*

**Creative Writing.** 1. Some pupils might like to write an ending for the story, telling what happened to the old woman.

2. Others might wish to write stories of their own, similar to the reader story and perhaps based on nightmares they may have had.

**Creative Movement.** Let the children have fun pantomiming the actions of the old woman — finding the hairy toe and running home with it; cooking the toe; eating the toe; sleeping; scrooching down in bed; opening one eye and peering about; stiffening; bolting up in terror.

## For Added Interest and Enjoyment

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### Books

Calhoun, Mary. *The Witch of Hissing Hill*. Morrow  
 Cooper, Margaret. *The Ice Palace*. Macmillan, N.Y.  
 Fenner, Phyllis. *Giants and Witches and a Dragon or Two*. Knopf  
 Holman, Felice. *The Witch on the Corner*. Norton  
 Lang, Andrew. *Prince Prigio and Prince Ricardo*. Dent  
 Lines, Kathleen. *The Ten Minute Story Book*. Oxford  
 Mendoza, George. *Gwot!* Harper & Row  
 Pyle, Howard. *Pepper and Salt*. Harper & Row  
 Sleigh, Barbara. *The Kingdom of Carbonel*. Parrish  
 Tashjian, Virginia. *Once There Was and Was Not*. Little, Brown  
 Wiggin, K. D. *Tales of Laughter*. Doubleday

### Poems

Most anthologies of verse for children contain nonsense poems that the children would find amusing. One which they would enjoy particularly is "Adventures of Isabel," by Ogden Nash, in *Poems for Boys and Girls, Book 3*, by Grace Morgan and C. B. Routley. (Copp, Clark)s,

## Skills For Reading and Research

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### Comprehension, Study, and Research Skills

*Reading between  
the lines*

**Inferential Comprehension.** Ask the pupils to open their readers to "The Hairy Toe." Tell them that you are going to read to them statements that may be true or false. You will tell them the page on which they will find a clue to the answer, but not the answer itself. They must decide on the correct answer and read the sentence that provides the clue.

1. Page 194. This story took place in winter. (False. "... and went out one day to pick beans. . .")
2. Page 194. When she first found the hairy toe, the old woman had no idea that the owner might come to claim it. (False. "... ran . . . back to her house and locked all the doors and the shutters too.")
3. Page 194. The old woman's table manners were as bad as her appearance. (True. "... devouring and licking with glee . . .")
4. Page 194. The old woman was still hungry after she ate the hairy toe. (False. "... she smacked her lips, patted her belly . . .")
5. Page 194. It was a dark and windy night. (True. "... the night turned bark-black and the wind began to curl around the old crooked house . . .")
6. Page 195. Although she was sound asleep, she heard the small voice in the distance. (True. "'Gwot!' cried the old woman in her sleep and she scrooched down deeper under the covers.")

7. Page 195. The old woman could see easily and clearly in the dark. (False. “. . . peering over the covers she searched the darkness . . .”)

8. Page 195. The owner of the hairy toe must have been big and strong. (True. “. . . the door cracked open and the voice was booming. . .”)

## Word-Analysis Skills

### Lesson 20

#### Using the Dictionary

Introducing dictionary symbols *û* and *ü*

#### Spelling

Spelling words containing the sounds of *u* as in *put* and *rule*

Special spelling words

Building spelling groups

Pages  
197-203

## The Tsar's Riddles

“The Tsar’s Riddles” is the story of how a wise and grown ruler is outsmarted by a little girl just seven years old. The Tsar, faced with a problem to solve and a decision to make is shown by the child how stupid any decision but the obvious one given at the outset of the story would be.

In spite of the sophistication modern children have acquired as a result of regular contact with instant communication and television, today’s youngsters are still enchanted by the old fairy stories and folk tales. Indeed, although fairy and folk tales used to be considered the domain of very young children, modern children in the age 8-11 group are more readily able to understand and appreciate the moral symbolism of such stories.

### Vocabulary

**Enrichment Words:** *Tsar, Kolya, Tsarina*

**Phonetic Words:** *mare, tottered, arguments, convincing, featherbed, grandson, embroidered, woe, threshed, solve, quail*

**More Difficult Words:** *widower, gelding, bay, sigh, forlorn, curtsied*

**Note.** Children who have read either the Ginn Integrated Language Program or Light and Life in the primary levels may wonder about the word *Tsar*, since it was spelled *Czar* in one of the stories in these series. Explain that both spellings are correct,

### Objectives

#### Comprehension

Forming opinions; making inferences

Evaluating the ending

Projecting into the future  
Recalling other stories  
Comparing and evaluating stories  
Using an idea line for comparing and contrasting  
Noting clues to time, place, and date of particular version

Creative Expression  
Dramatic reading  
Making up riddles  
Writing stories and poems  
Painting pictures

Literary Appreciation  
Genre: folk and fairy tales  
Recalling purpose of a subtitle  
Understanding the plot

Locating and Organizing Information  
Making an idea line

## Starting Points

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### Getting Ready to Read

*Genre: folk  
and fairy tales*

Recall with the pupils the characteristics of a folk or fairy tale. Children who have read the Ginn Integrated Language Program or Light and Life in the primary levels should recall most of the following. Children who have read other series may have other points to add. As the items are given, write them on the chalkboard and leave them there for reference after the story has been read.

#### Folk and Fairy Tales

They often have a "once upon a time" beginning.  
Magic things might happen.  
There might be kings and queens, princesses and princes.  
There might be a princess who is given in marriage as a reward for certain deeds.  
They might tell about wishes that come true.  
They might tell the reader something — teach a lesson.  
There might be a poor hero or heroine who is good, kind, wise, and brave.  
There might be some use of the number three.

*Preliminary  
activity*

Ask the pupils to turn to page 197 in their readers and read the preliminary activity. Let them discuss the riddle as suggested. Before they begin to read to find out why the riddle was asked and how it was answered, call attention to the title of the story and the subtitle. Review briefly the purpose of a subtitle. (It tells more about the story but still doesn't give away the plot; it rouses the reader's curiosity and makes him want to read the story because it suggests something unlikely.)

Ask the pupils if the title and subtitle add to what they hope to learn in the story. They may suggest:

The title mentions riddles. What other riddles will there be?  
What has the little girl to do with the story? Why is she called "wise"?

When all the purposes have been set, suggest that the pupils read the story to find the answers.

*Recalling purpose  
of a subtitle  
Setting purposes  
for reading*

Let the pupils read the story through. When they have finished reading, have them tell the answers they found and cite from the story to prove their findings.

## Delving Into The Story

### Thinking about What Was Read

*Understanding  
the plot*

1. "The plot of this story is a simple one. What was the Tsar's problem?" (Did the colt belong to the mare or to the cart?) "How was it solved?" (The Tsar asked the two men involved to answer riddles and the poor man's little girl supplied him with the right answers.) "What was the Tsar's final decision?" (The colt belonged to the mare.)

*Opinion  
Inference*

2. "Is the Tsar's decision the one you would expect? Why, or why not?"  
3. "The answer to the Tsar's problem seems obvious. But there were some things happened to complicate the situation, so that it took a long time before the decision was reached. These things are not stated openly. You have to think to realize what they were.

(a) "What is meant by the statement, 'The money the rich brother gave the judge was convincing.'" (The rich brother bribed the judge to decide in his favor, even though the poor brother's arguments were obviously the right ones.) "How did this delay the making of the final decision?" (It meant that there had to be several trials. The poor brother's arguments were so obviously right that he could keep appealing to higher courts. Each time, the rich brother bribed the judge to give the wrong decision.) "Why didn't the rich brother bribe the Tsar?" (The Tsar was a wise and honest man. He would not take a bribe. The Tsar was also a very powerful man. He would probably punish severely anyone who tried to bribe him.)

(b) "Why did the Tsar delay making the final decision and keep on sending the little girl new riddles to solve after she had successfully solved the first?" (He was probably intrigued by her brightness and enjoyed seeing how she would answer progressively more difficult riddles. His vanity may have been slightly wounded too. He may not have liked to think that a little girl was as smart as he was, or perhaps smarter.)

*Inference*

4. "Why did the little girl send the Tsar a twig to make her a loom?"  
"Why did the little girl tell the Tsar that one-day wheat was the only kind the chicks would eat?"

*Evaluation;  
inference;  
projecting  
into the future  
Main idea*

5. "Do you like the ending to the story? Was it satisfying? Do you agree with the Tsar's final decision? How did the little girl help him to make it? Why did the Tsar take the little girl to live in his palace? Why did the Tsar marry the little girl when she grew up? Would they be happy? Why or why not?"

6. "This story is an old Russian folk tale. Originally folk tales were not told just to entertain children. They were intended for adults. In those times not many people had education, nor did they have the money or the opportunity to travel about much to learn the way of the world. So folk tales were often made up to present a lesson in a form people would remember. What lesson does this tale have for adults?" (Use your common sense to solve problems. Children sometimes see more clearly than adults and adults can learn much from them.)

*Genre*

7. "What characteristics of a folk tale does this story have?" Refer the children to the list on the chalkboard.

1. There is a Tsar (a king) in the story.
2. It teaches a lesson.
3. There is a poor but wise heroine.
4. The Tsar asked the girl *three* sets of riddles



*Recalling outside  
information*

"Think about other folk tales you have read that are similar to this one. What do they have in common that might be added to our list of characteristics?" The children might suggest some of the following:

- (a) Often one character is less favored and is put upon by other members of the family.
- (b) Often there are riddles or problems to be solved or a series of difficult tasks (usually three) to be done.
- (c) Often a poor and humble girl or boy comes up with the answer to a problem.
- (d) Often the king marries the poor girl.

*Comparing and  
evaluating  
stories*

8. "Compare this story with 'The Hairy Toe.' Which is the more believable? Why?

"In 'The Hairy Toe' what could really happen?" (There could be a peculiar old woman living in an old house. She could pick beans and make stew.) "What would be most unlikely or impossible to happen?" (She wouldn't find a hairy toe. She wouldn't eat it if she did. The owner of the toe wouldn't come in such a magical fashion. The night wouldn't become dark and windy just to help the owner of the toe frighten the old woman.)

"In 'The Tsar's Riddles' what could really happen?" (There could be a poor brother whose rich brother was trying to cheat him. The rich brother could bribe the judges. The poor brother could appeal his case until it came to the highest court. A poor man could have a bright little girl. One brother could have a friend who would answer questions by referring only to things belonging to her. The right decision in a case could be reached.)

"What would not be likely to happen?" (No one would suggest that a cart was the mother of a colt. A man as wise as the Tsar would have no difficulty in making such an obvious decision. Even if the case presented a problem, no judge would solve it by asking riddles for those involved to answer. A seven-year-old child might be bright enough to see the obvious answer to the case, but would not likely think of such apt and sophisticated answers to riddles. A Tsar would not be likely to marry a poor and humble girl.)

**Rereading for Specific Purposes**

*Dramatic  
reading*

**Creative Expression.** The children would enjoy reading the story in dramatic fashion, with one child reading the narrative parts and individuals reading the parts of the various characters. If the group is a large one, change readers often enough so that each child has an opportunity to read.

**Exploring Farther Afield**

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*Similar  
stories*

**Reading and Discussing.** Ask the pupils to read the suggested activity on page 203 following the story. Refer them to some of the titles listed under **For Added Interest and Enjoyment** below, or to collections of folk and fairy tales in the school or Public Library. Appoint a time for the group to come together to discuss what they have read as suggested in the activity.

*Making up  
riddles*

**Creative Thinking.** Let the children have fun making up riddles for the members of the group to answer.

*Writing stories  
and poems*

**Creative Writing.** Some pupils might enjoy writing stories similar to "The Tsar's Riddles," involving riddles and how they are solved.

Others may wish to write riddles in verse form. They may use the riddles in the story or some posed by their classmates, if they wish.

*Painting*

**Art.** Explain to the pupils that the Tsar would wear rich and colorful clothing. Let them copy the picture on page 202 and paint it to show the Tsar in all his magnificence.



Books

Dickson, Peter. *The Iron Lion*. Atlantic – Little, Brown  
Emrich, Duncan. *The Nonsense Book*. Four Winds Press  
Galdone, Paul. *The Wise Fool*. Pantheon  
Grishna, N. G. Peter-Pea. Lippincott  
Haviland, Virginia. *Favorite Tales Told in Russia*. Little, Brown  
Leach, Maria. *Riddle Me, Riddle Me, Ree*. Viking  
Singer, Isaac Bashevis. *The Fearsome Inn*. Scribners  
Wiesner, William. *A Pocketful of Riddles*. Dutton

A Poem to Enjoy

“King John and the Abbot of Canterbury,” a traditional poem, in *Poems for Boys and Girls, Book 2*, by Grace Morgan and C. B. Routley (Copp, Clark).

Skills for Reading and Research

Comprehension, Study, and Research Skills

Using an idea  
line for  
comparing and  
contrasting

**Organizing and Comparing.** Ask the pupils to read pages 198 and 199 again, to recall the Tsar’s first riddles and the answers given by the old lady and the little girl. Sketch the following idea line chart on the board and ask the pupils to supply the details. (The chart has been filled in for the teacher’s convenience.)

Riddles	Old Lady’s Answers	Little Girls Answers
Which is:  1. the strongest and fastest thing in the world?  2. the fattest thing in the world?  3. the softest thing in the world?  4. the sweetest thing in the world?	(Her husband’s bay mare)  (Their black-and-white hog)  (A featherbed as a pillow)  (Her baby grandson)	(The wind)  (The land, because it feeds everything)  (A person’s hand, because he uses it as a pillow)  (Sleep)

When the chart has been filled in, ask, “What do you notice about the old lady’s answers? Who are they true for? What do you notice about the little girl’s answers? Who are they true for?”  
If some groups have difficulty answering these questions, they may need to be questioned in more detail, as follows:

“How fast could the husband’s bay mare run?” (As fast as a hare) “How fast can a hare run?” (Don’t know) “Who would know how fast the bay mare could run?” (Only the family and their friends and helpers) “But we all know how hard and fast the wind blows because we have all felt it, haven’t we?”

“How fat was the black-and-white hog? Who would know?” (Only the family, helpers, and perhaps some friends) “But we know the land must be rich and fat to feed everything that grows on it, don’t we?”

“How soft is a featherbed?” (Probably it would vary) “Who would know how soft a featherbed is?” (Only those who had slept on one) “But anyone and everyone could use hands to make a soft pillow, couldn’t they?”

“How sweet was the old woman’s baby grandson? Who would know?” (Only the family, friends, and helpers) “Even if everybody could know that particular baby, do you think they would all agree that he was the sweetest thing in the world?” (No. People would all think their own grandchild or children were sweetest) “But we all know how sweet it is to have a good night’s sleep, don’t we?”

After these questions, help the pupils to generalize that the old lady’s answers applied only to herself, her family, their helpers, and their friends, while the little girl’s answers applied to everybody, then and now.

“Why did the Tsar like the little girl’s answers better than the old lady’s? Do you agree with him? Why?”

**Literary Appreciation.** “In the story the author does not tell us where or when the story took place, but he gives us some clues. What clues in the story tell you that this story did not take place in modern times but happened a long time ago?”

- (a) The brothers took a trip on horseback.
- (b) It took place in a time when the monarch himself held court and dispensed justice even to the humble people of his realm.
- (c) The monarch is called the Tsar. There is no Tsar in Russia today.
- (d) The Tsar took it for granted that a girl could weave.
- (e) The Tsar mentioned only on foot or on horseback as ways of travel.

“What clues tell us that the story took place in Russia?”

- (a) The Tsar was the title of the Russian monarch.
- (b) The Tsarina was the title of the Russian monarch’s queen.
- (c) The name of the baby grandson was Kolya, a Russian name.

“Although folk tales are for the most part very old, modern writers have written their versions of some of them. What clues in the story tell you that this is a modern version of the story?”

- (a) The writer has used some modern expressions —
  - 1. Anybody knows that!
  - 2. Figure out (an answer).
  - 3. From the frying pan into the fire.
  - 4. You’re not so smart, either.
- (b) The story doesn’t ramble as much as old stories tend to do. It is more condensed and to the point — a modern style of writing.

## Word-Analysis Skills

### Lesson 21

Syllabication and Accent

Reviewing syllabication and accent

*Noting clues to  
time, place,  
and date of  
a particular  
version*

Word Meaning  
Identifying meaning through context

Spelling  
Using syllabication and phonetic clues to spelling  
Special spelling words  
Building spelling groups

Pages  
204-205

## The Boy and the Wolf The Fox and the Grapes

These two poems may be taken together to lead into a review of the characteristics of a fable and a comparison of original prose selections and poetic versions

### Objectives

Comprehension  
Recalling details  
Characterization  
Summing up main idea  
Making inferences  
Comparing poems

Creative Expression  
Rewriting fables

Literary Appreciation  
Noting choice of words  
Recalling characteristics of a fable  
Identifying poems as fables  
Comparing poetic and prose versions

Locating and Organizing Information  
Making charts for purposes of comparison

### Starting Points

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#### Getting Ready to Listen

*Setting  
purposes*

"Today we are going to read two poems that have something in common. They may remind you of stories you have heard or read, and they should remind you of a kind of story you have read and studied. Listen and think about the poems as I read them, and see if you can detect what kind of story they are like."

### Delving Into The Poem

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#### Listening and Discussing

"First I'll read each poem and we'll discuss it. Then we'll see if you have detected the kind of story they represent."

## The Boy and the Wolf

"This is the story of a boy whom everyone stopped heeding. Listen to see what he did to bring this about and what happened because of it."

Read the poem as the pupils listen with books closed. Then let them read it again to familiarize themselves with the details. When they have finished, discuss it as follows:

"Why did the boy cry 'Wolf' the first time? the second time? the third time?"

"What was the result of his calling 'Wolf' twice when there was no wolf? What happened because of this foolishness?"

"What word did the boy use to try to persuade the neighbors that the wolf really had come when he realized they didn't believe him?" (indeed) "What other word or words might he have used? Do you think anything he could say would convince the neighbors that there really was a wolf this time? Why, or why not?"

"How would you describe the boy?"

"What is a moral? How would you sum up the moral in the poem in your own words?"

"We often hear the expression 'Cry wolf.' It comes from the story in this poem. Can you think of other situations that this poem reminds you of?"

## The Fox and the Grapes

"This poem tells the story of a fox who was very fond of grapes and what happened when he saw some hanging high above his head. Listen as I read it to you to see if he got the grapes and what he said."

Read the poem as the pupils listen with books closed, then let the children read it themselves. After the reading, discuss as follows:

"Why did the fox want the grapes?"

"Why did he have difficulty getting them?"

"Notice the words the poet has used to describe his efforts to get at the grapes — *scuffled, scrambled, jumped, bumbled, tumbled, thumped*. Do they give you a picture of how the fox worked to get the grapes? Do they sound like words describing success? Very often an author or poet can tell a lot just by the words he uses, without giving all the details."

"Why did the fox give up?"

"What excuse did he offer? Why did he call the grapes 'sour'?"

"This poem doesn't give the moral directly, as the first poem did, but there is a moral suggested. Can anyone tell what it might be?"

"We often hear the expression 'sour grapes.' What does it mean? Can you think of a situation that might illustrate it?"

## Both Poems

"How are the two poems alike? How are they different?"

"I am going to read some statements to you. Tell me whether each statement gives the main idea of one of the poems or not."

We don't like what we can't have.

Never cry 'Wolf'!

He cried "wolf" once too often.

What I can't have I don't want.

We don't pay any attention to liars.

It is foolish to try to get grapes that aren't ripe.

People are afraid to help anyone attacked by a wolf.

"Make up another statement for each poem, telling the main idea." Discuss each suggestion as it is given, to determine whether or not it expresses the main idea.

Recalling  
characteristics  
of a fable

**Literary Genre.** “Now, let’s get back to our literary detective work. Who can tell us what kind of story these poems represent? Yes, fables. What are the characteristics of a fable?” As the characteristics are recalled, write them on the chalkboard.

Fables

- They are told for the purpose of teaching a lesson.
- The lesson, or purpose, is stated at the end of the story.
- They usually have a short, simple plot, with little description and no details other than those leading up to the lesson at the end.
- The characters are frequently personified animals or inanimate objects.

“How is ‘The Boy and the Wolf’ like a fable?” (It teaches a lesson; the lesson is stated at the end; it has a short, simple plot, little description, few unnecessary details.)

“How is ‘The Fox and the Grapes’ like a fable?” (It suggests a lesson even though it isn’t stated directly; it has a short, simple plot; it has more description and details than the usual fable, but it still doesn’t have many; its character is a personified fox.)

“Actually, the two poems are poetic versions of fables that were written by Aesop long ago. Let’s compare the poems with the fables from which they are taken. Here is the original fable of the boy and the wolf.” Read the following fable, taken from *The Fables of Aesop*, selected and retold by Joseph Jacobs.

Comparing  
versions

The Shepherd’s Boy

There was once a young shepherd boy who tended his sheep at the foot of a mountain near a dark forest. It was rather lonely for him all day, so he thought upon a plan by which he could get a little company and some excitement. He rushed down towards the village calling out “Wolf, Wolf,” and the villagers came out to meet him, and some of them stopped with him for a considerable time. This pleased the boy so much that a few days afterwards he tried the same trick, and again the villagers came to his help. But shortly after this a wolf actually did come out from the forest, and began to worry the sheep, and the boy of course cried out “Wolf, Wolf” still louder than before. But this time the villagers, who had been fooled twice before, thought the boy was again deceiving them, and nobody stirred to come to his help. So the wolf made a good meal off the boy’s flock, and when the boy complained, the wise man of the village said:

“A liar will not be believed, even when he speaks the truth.”

Sketch the following chart form on the board and ask the children to pick out the similarities and differences in the poetic and prose versions. As they are given, list them on the chart. It may be necessary to read the prose version two or three times for this comparison.

Original Prose Version	Poetic Version

When the chart has been finished, ask, “Which version do you like best, the prose story or the poem? Why?”

Read the following prose version of “The Fox and the Grapes,” also taken from *The Fables of Aesop*, selected and retold by Joseph Jacobs.

### The Fox and the Grapes

One hot summer's day a fox was strolling through an orchard till he came to a bunch of grapes just ripening on a vine which had been trained over a lofty branch. "Just the thing to quench my thirst," quoth he. Drawing back a few paces, he took a run and a jump, and just missed the bunch. Turning round again with a One, Two, Three, he jumped up, but with no greater success. Again and again he tried after the tempting morsel, but at last had to give it up, and walked away with his nose in the air, saying: "I am sure they are sour."

"It is easy to despise what you cannot get."

When you have finished reading, draw up a chart form on the board and proceed as for the first story and poem.

Rewriting  
fables

**Creative Writing.** Have the children note that in fables the characters are seldom named, as they are in other kinds of stories. In "Rikki-Tikki-Tavi" for example, the boy is Teddy, the mongoose is Rikki-Tikki-Tavi, the cobras are Nag and Nagaina, the bird is Darzee. In these fables, the boy is simply called "the boy," the wolf is "the wolf," the fox is "the fox." Let the pupils speculate on this point of style and the reason for it.

Suggest that the children rewrite one of the fables, giving each character a name, and including details of his home and his family, and building up the situation with thoughts, actions, and conversation.

Before having the pupils write their versions, it might be helpful to read to them another fable which has been rewritten in fleshed-out story form. There should be such a story available in the library. "The Lion and the Mouse" and "The Town Mouse and the Country Mouse" have been rewritten in this fashion by several authors.

## For Added Interest and Enjoyment

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### Books

Brown, Margaret Wise, trans. *The Fables of LaFontaine*. Harper & Row  
Galdone, Paul. *The Hare and the Tortoise*. Whittlesey  
Jacobs, Joseph. *The Fables of Aesop*. Macmillan, N.Y.  
Montgomerie, Norah. *Twenty-five Fables*. Abelard-Schuman  
Reeves, James. *Fables from Aesop*. Henry Z. Walck  
Stolz, Mary. *Belling the Cat*. Harper & Row.

Pages  
207-215

## Glooscap and Winpe

Glooscap was the great hero spirit of the Indians of the east coast. According to their legends, he created the Indians and thereafter used his magical and supernatural powers to watch over them, protect them, and procure benefits for them.

### Vocabulary

**Enrichment Words:** *Glooscap, Winpe, Wabanaki, Marten, Noogumee, Blomidon, Minas Basin, Ableegumooch, Kwah-ee, Bootup, tokhonon, Badger*

**Phonetic Words:** *icebergs, gull, compete, overturned, disturbed, scooped, thrust, difficulty, pipesmoke, peaks, tunnel, expanding, vapor, exhaled, frosty, warmth, parched, chilly, webbing, moosehide, pause, endurance*

**More Difficult Words:** *competition, challenge, salute, triumphantly, pursuit, prow, ominous, sapphires, amethyst, unconscious, awesome, cherished, lacrosse, accuracy*

## Objectives

### Comprehension

- Discussing feelings
- Recalling details
- Noting character traits
- Finding examples of magic
- Reading to illustrate
- Discriminating between possible and impossible
- Matching causes and effects

### Creative Expression

- Interviewing
- Writing stories
- Illustrating story passages

### Literary Appreciation

- Genre: Indian legends
- Recognizing a legend

### Locating and Organizing Information

- Planning a contest day

## Starting Points

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### Getting Ready to Read

*Introducing  
Glooscap and  
Indian legends*

Tell the children that the Indians were great storytellers. Like most primitive peoples who have no knowledge of science, they wondered about things in nature and made up stories to explain how these came to be. They also told stories of great deeds of their heroes. These stories were handed down from one generation to the next by the storytellers. When the white men came to Canada, they heard the stories. Various authors gathered the stories together and translated them into English for all of us to enjoy. Though they are usually all referred to as legends, some of them are more properly classified as myths.

The story in the reader was told by the Indians who lived in Nova Scotia, in Minas Basin near Cape Blomidon. Have the children locate Nova Scotia on the map of Canada. Then have Minas Basin and Cape Blomidon located on a map of Nova Scotia. (If Cape Blomidon is not shown on the map, it is near Wolfville.)

The story in the reader tells about Glooscap, the great hero spirit of the east coast Indians and a contest between him and Winpe, a wizard of the northlands.

Have the pupils open their readers to page 207 and read the suggested activities in the left-hand column. Let them do the activities.

Then have them read to find out how Glooscap felt about the contest and whether Glooscap or Winpe won.

*Preliminary  
activities  
Setting purposes*

### Reading and Checking

Let the pupils read the story through, then discuss Glooscap's feelings about the contest.



Thinking About What Was Read

Recalling  
details

1. "How did Winpe trick Glooscap into entering the contest?"
2. "What was the very first contest, before Glooscap even set out to follow Winpe to his cave?" (Glooscap sent his dogs after Winpe.) "How did it turn out?" (Winpe changed the dogs into puppies.)
3. "After Glooscap reached Winpe, the northern wizard explained that the contest would be in three parts. What was the first part?" (Winpe tried to overcome Glooscap with extreme cold.) "What was the result?" (Glooscap managed to withstand the cold.) "What was the second part?" (Glooscap tried to overcome Winpe with extreme heat.) "What was the result?" (Winpe managed to withstand the heat.) "What was the third part?" (The game.) "What was the result?" (Glooscap won the game and the contest.) "What did Glooscap claim as his prize for winning?" (The game.) "Why did he choose it?" (He knew his people would enjoy it.)
4. Read the following words to the pupils and ask them to decide whether each word applies to Glooscap, to Winpe, or to both.

Noting  
character  
traits

busy	responsible	serious	mocking
wise	thoughtful	fun-loving	mighty
huge	quick-tempered	powerful	magical
tall	a good loser	cheerful	sturdy
strong	determined	valiant	tricky

Genre:  
recognizing  
a legend

5. "Does anyone remember the chief difference between a myth and a legend?" If no one knows, explain that a myth explains how something in nature came to be; a legend tells of great events or the deeds of mighty heroes. "Is this story of Glooscap and Winpe a myth or a legend?" (A legend) "Why do you think so?"

Rereading for Specific Purposes

Finding examples  
of magic

**Skimming.** Point out to the pupils that there are a lot of examples of magical and super-human powers in the story. Suggest that they skim the story, a page at a time, to find these examples. The pupils should find:

- Page 207. Winpe smashed a huge rock with his fist. Magic food.
- Page 208. Winpe turned the dogs into puppies. Both Glooscap and Winpe paddled impossibly fast.
- Page 209. The toad woman, who vanished suddenly.
- Page 210. Glooscap rode on a whale.
- Page 212. The rock wall closed in.  
Winpe made the cave freezing cold with his breath.  
Glooscap withstood the extreme cold.
- Page 213. Glooscap's magic belt supplied firewood and oil.  
Glooscap's fire made the cave unbearably hot.  
Winpe withstood the extreme heat.  
Sticks tore holes in the rock and the cave trembled and cracked.
- Page 215. The island heaved and shook.  
Winpe and Glooscap played for three days without stopping.  
Glooscap struck the ball so hard that it turned into a ball of fire.

Exploring Farther Afield

Interviewing

**Creative Thinking.** Let the pupils divide up into groups of three, one to be Glooscap, one Winpe, and one a reporter interviewing them about their views on contests. Allow

time for the pupils to decide what questions the reporter should ask and what replies should be given. Then let each group perform its interview.

*Writing stories*

**Creative Writing.** 1. Some pupils might like to write an account of the contest as it might appear in a newspaper. Remind them to give the report a catchy headline.

2. Others might wish to write stories of other events involving Glooscap or Winpe.

*Reading to  
illustrate*

**Art.** Suggest that the pupils paint pictures of some of the scenes described in the story. Have them read the parts that are suitable for illustrating, so that they will include all the details mentioned. They may add other details if they wish. Some suitable parts are:

Page 207. Glooscap's lodge, when he returned from hunting.

Page 208. Glooscap standing on Cape Blomidon and looking down on Winpe's canoe in Minas Basin.

Winpe floating the puppies in a dish.

Page 209. The toad woman.

Page 210. Glooscap riding on the whale's back through northern seas.

Page 212. The cave during the extreme cold.

Page 213. The cave during the extreme heat.

Page 215. Glooscap's winning stoke.

*Planning a  
contest day*

**Creative and Constructive Thinking.** Have the pupils turn to page 215 in the reader and read the suggested follow-up activity. Let them do the planning, as suggested. If their ideas are good and such a project is feasible, let the pupils carry out their plans and have an actual contest day.

## For Added Interest and Enjoyment

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### Books

Belting, Natalie M. *The Long-Tailed Beaver and Other Indian Legends*. Bobbs Merrill.

Budd, Lillian. *Full Moons: Indian Legends of the Seasons*. Rand, McNally

Fraser, Frances. *The Bear Who Stole the Chinook and Other Stories*. Macmillan of Canada

Hill, Kay. *Badger the Mischief Maker*. McClelland & Stewart

Hill, Kay. *More Glooscap Stories*. McClelland & Stewart

Lavine, Sigmund. *The Games the Indians Played*. Dodd, Mead

Mariot, Marcello. *The Three Kings*. Knopf

Palmer, Edith. *Tea Meeting Winner*. Saunders

Reid, Dorothy M. *Tales of Nanabozho*. Oxford University Press

Thompson, Vivian Laubach. *Aukele the Fearless: A Legend of Old Hawaii*. Golden Gate Junior Books

Toye, William. *How Summer Came to Canada*. Oxford University Press

Voight, Virginia Frances. *Close to the Rising Sun*. Garrard

Wiesner, Williams. *Moon Stories*. Seabury

Williams, Ursula Moray. *Malkin's Mountain*. Nelson

### Films

*Glooscap Country*. National Film Board

*Lacrosse*. National Film Board

### Filmstrip

*Lacrosse — the Canadian Game*. National Film Board

Comprehension, Study, and Research Skills

*Discriminating  
between possible  
and impossible*

**Critical Reading.** Point out to the pupils that although there was a lot of magic in the story, some things mentioned could really happen. Distribute copies of the following exercise for independent work. (Answers are indicated for the teacher's convenience.)

Read the following sentences. If a sentence tells of something that is possible, write P on the line. If it tells of something impossible, write I.

- (P) 1. A great chief returned to his lodge after hunting.
- (P) 2. One great chief challenged another to a contest.
- (I) 3. Winpe turned the dogs into puppies.
- (P) 4. The chief followed the footprints through the forest.
- (P) 5. Marten left a trail of bark for Glooscap to follow.
- (I) 6. There once was an old woman with live toads growing in her hair.
- (P) 7. There were icebergs in the northern waters.
- (P) 8. The great chief made a small fire.
- (I) 9. The ball turned into a ball of fire.
- (P) 10. We learned the game of lacrosse from the Indians.

*Matching causes  
and effects*

**Causal Relationships.** Duplicate the following exercise and distribute copies to the children for independent work. (Answers are indicated for the teacher's convenience.)

Read each cause below. Then find its effect, and write the letter of the effect on the line before its cause.

Causes

- (e) 1. Because he loved games and tests of magic
- (b) 2. Because he was busy caring for his people
- (a) 3. Because Noogumee was suddenly disturbed at her cooking
- (f) 4. Because Winpe knew it would force Glooscap to accept his challenge
- (d) 5. Because he was tricked by the toad woman
- (h) 6. Because he wanted to get to Winpe's cavern on the northern island
- (g) 7. Because the river was too narrow
- (c) 8. Because Glooscap thought his people would enjoy it

Effects

- a. the dish of magic food was overturned.
- b. Glooscap refused to enter the contest.
- c. he claimed the game as his prize.
- d. Glooscap was led far off Winpe's trail.
- e. Winpe challenged Glooscap to a contest.
- f. he took Marten and Noogumee captive and carried them off to his cavern.
- g. Bootup could not swim up it.
- h. Glooscap rode on the back of Bootup the whale.

Word-Analysis Skills

Lesson 22

Syllabication and Accent  
Noting shifting accent

Using the Dictionary  
Recalling sounds of *u*

Spelling  
Spelling words containing sounds of *u*  
Special spelling words  
Building spelling groups

Pages  
216-217

### O Is for Once Upon a Time

As the title suggests, this poem touches upon the wonderful stories that happened "once upon a time." The poem ends on a rather pessimistic note, suggesting that everything worthwhile happened long ago and that life is now "past its prime." In the light of stories such as "The Best New Thing" and the amazing advances of science, the children are not likely to agree with the poet's dismissal of the present and the future.

#### Objectives

Comprehension  
Identifying stories mentioned in poem  
Expressing opinions

Creative Expression  
Discussing wonders of today  
Reading in unison  
Writing poems

Literary Appreciation  
Identifying genre  
Interpreting the poet's meaning  
Noting the form of the poem  
Noting the rhyming scheme  
Appreciating the effectiveness of the rhyming scheme  
Noting mood

#### Starting Points

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#### Getting Ready to Listen

Have the children locate the title of this last poem of the unit in the table of contents. Let them speculate on what a poem with this title probably contains. Since they associate "once upon a time" with folk and fairy tales, the pupils will probably suggest that the poem will be about stories of long ago.

Ask them to listen as you read the poem, to see if they are correct in their ideas and, if so, which stories are touched upon.

#### Delving Into The Poem

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#### Listening, Reading, and Discussing

Read the poem to the children, then have them identify the kinds of stories mentioned (folk and fairy tales). Have them read the poem to see how many of the

stories mentioned they can recognize. They should be able to identify several of the more popular ones, such as "Beauty and the Beast," "Cinderella," "Little Red Riding Hood," "Rapunzel," etc. Do not insist upon their giving exact titles.

Read the first and last stanzas again, and ask the pupils what they think the poet's meaning is. Help them to see that she is suggesting that all the exciting things happened long ago, that nothing happens nowadays, and life is not as exciting and interesting as it was in olden times. Ask the pupils if they agree with the poet. Warn them, before they answer, to recall the story "The Best New Thing" and all that is happening today which may someday lead to such stories coming true.

Promote a discussion of commonplace things which we take for granted today that would have seemed like magic to the storytellers of long ago. To start their ideas flowing, ask, "What would people of olden times think if they saw someone touch a button on the wall and cause lights to go on all over a room?"

When the discussion has died down, read the poem again as the pupils follow in their readers to note its form. Call attention to the four-line stanzas introducing and concluding the poem, and the seven-line stanzas with their unusual rhyming pattern, telling of the stories of long ago. Call attention, especially, to the effectiveness of having lines 4, 5, and 6 rhyme. (It increases the reading tempo and suggests wonder piled upon wonder.)

The children might enjoy reading the poem in unison. Let them discuss first the mood of the various parts — the anticipation of the introductory stanza, the excitement and wonder of stanzas 2, 3, and 4, and the sadness and discouragement of the final stanza.

Some of the would-be poets in the group might enjoy writing another stanza, bringing in favorite stories not mentioned in the poem. Some might like to write new poems, about the wonders of the present or future.

## Unit Review

### *Recalling characters*

**Comprehension.** To check the pupils recall of characters in the stories of the unit, duplicate the following test and distribute copies to the pupils. (Answers are indicated for the teacher's convenience.)

Listed below are the names of characters in the stories of this unit. Read the sentences below that tell about them. Write on the line following each sentence the name of the character the sentence tells about. Some names will not be needed in your answers.

Rada	Toad Woman	Old woman
Jonny	Poor man's daughter	Glooscap
Tsar	Rich brother	Marten
Winpe	Poor brother	Bootup
	Noogumee	

1. She led Glooscap away from Winpe's trail. (Toad Woman)
2. She thought rolling down a hill was the best new thing. (Rada)
3. She outsmarted the Tsar. (Poor man's daughter)
4. He loved contests and games. (Winpe)
5. He was a wise chief who loved his people. (Glooscap)
6. He rolled milk into a ball in the air. (Jonny)
7. He settled a dispute by asking riddles. (Tsar)
8. He tried to cheat his brother out of a colt. (Rich brother)
9. He left a trail of bark for Glooscap to follow. (Marten)
10. She cooked Glooscap's meals. (Noogumee)

**Word Recognition.** To check the pupils' recognition of new words introduced in this unit, distribute copies of the test below. Read the starred word in each group, and ask the children to find and underline the word.

1. scooped scrooched *screeched	2. clumsy *challenge cherished	3. possum parched *pause	4. *compete competition cobweb
5. silly *chilly chimney	6. discuss *disturbed difficulty	7. threshed thrust *tunnel	8. smacked spud *spaceship
9. accuracy *arguments abandoned	10. uncollected underground *unconscious	11. *diagram diamond devouring	12. *morsel mare moosehide
13. explore exhaled *expanding	14. *glee gull gwot	15. overturned *ominous awesome	16. *bullfrog blooming booming
17. spud stump *solve	18. *pursuit prow peering	19. webbing *warmth woe	20. embroidered *endurance amethyst
21. frosty *forlorn fortune	22. pipesmoke sigh *icebergs	23. peering *peaks peach	24. *salute seatbelts slowpoke
25. *vapor quail bay	26. sapphires *manufacture lacrosse	27. grandson normal *gnarled	28. *convincing curtsied conditions
29. tottered *triumphantly towered	30. fasten *featherbed bullfrog	31. riding parched *ripples	32. headfirst gelding *widower







GOOD-BY UNTIL NEXT FALL

# STARTING POINTS

## Learning Objectives in

	Selection	Comprehension Literal — Critical Creative	Locating and Organizing Information
	<p>Escape Poem Page 219</p> <p>The Big Cleanup Pages 220-227</p> <p>We Took 24 Kids 1,500 Miles Across B.C. Pages 228-229</p> <p>The Sound of Summer Running Pages 230-237</p> <p>Unit Review</p>	<p>Defining words Making inferences Making comparisons Expressing opinions Relating illustration and story Inferring character Reacting to story Relating reading to life Recalling details Discriminating between probable and improbable</p> <p>Making inferences from what is read Understanding writer's meaning Making inferences from outside sources Clarifying a term Expressing opinions Noting format Discriminating between definite and indefinite</p> <p>Relating reading to life Recalling details Making inferences Understanding an expression Understanding sequence Recognizing true and false statements</p> <p>Recalling themes of selections</p>	<p>Making and comparing lists</p> <p>Reading maps Reading to find information Making lists Planning a trip using a map Using reference books Using a map legend</p> <p>Arranging events in sequence</p> <p>Library research</p>

# IN READING

## "Good-by Until Next Fall"

Literary Appreciation	Word Analysis Dictionary Usage	Spelling	
<p>Enjoying humor Evaluating title of a poem</p> <p>Understanding author's use of words</p> <p>Reacting to the story Discussing author's meaning Understanding figurative language Noting similes Composing similes Suggesting descriptive words Comparing characters Noting and comparing advertising language</p>	<p>Reviewing plain diphthongs <i>ow, ou; oi, oy</i> Introducing dictionary symbols for <i>ow, ou; oi, oy</i></p> <p>Recognizing antonyms, synonyms and homonyms</p> <p>Compound and hyphenated words</p> <p>Visual recognition of new words Selecting meaning according to context Recognizing dictionary respellings Dividing and accenting words</p>	<p>Spelling words containing the sound of <i>ou</i> as in <i>out</i> Special spelling words Building spelling groups</p> <p>Spelling words containing the <i>oi</i> sounds as in <i>oil</i> Special spelling words Building spelling groups</p> <p>Making a spelling chart Special spelling words Building spelling groups</p> <p>Spelling test</p>	

## STARTING POINTS

### Learning Objectives in

[illegible]

**IN LANGUAGE**  
**"Good-by Until Next Fall"**

	<b>Writing</b>	<b>Literary Appreciation</b>	<b>Language Study Vocabulary Development</b>	<b>Locating and Organizing Information</b>	
	<p>Writing a caption for a picture  Writing sentences  Making up safety rules</p> <p>Writing captions for pictures  Writing a story or a poem about a personal experience</p> <p>Writing a poem or a paragraph</p>	<p>Reading related stories</p>	<p>Making a list of expressions containing word "play"  Making a list of baseball terms  Making up names for baseball teams</p> <p>Appreciating connotations of words</p>	<p>Collecting pictures for story ideas  Using catalogues to obtain information</p> <p>Collecting pictures</p> <p>Planning a camping trip</p> <p>Finding stories related to Canada  Planning an assembly</p>	

## Overview of Theme in Starting Points in Reading

*School is out, and we say good-by  
to teacher, songs and books,  
and hustle through the sunny day  
toward buttercups and brooks.*

*Frances Frost.*

All the selections in this unit were especially chosen to carry on a theme about the end of the school year and the beginning of summer activities. The poem "Escape" suggests freedom and fun, and serves as an introduction to the chapter. "The Big Cleanup" is a story to which all the children can relate. Peter is asked to clear away all the junk in his room. He has great fun while cleaning but the results aren't exactly what his mother wanted. Cleanups will be happening in classrooms also, as children clear away the belongings in their desks and lockers. "We Took 24 Kids 1,500 Miles Across B.C." is an article describing a two-week camping trip made by the children and their teachers. The final story "The Sound of Summer Running" tells about a boy who lives in a world of magic during the summer, and the key to that magic is a pair of new tennis shoes.

For specific learning objectives in this theme, see the chart on pages 208-209.

## Introducing the Theme in Starting Points in Reading

Ask the pupils to turn to page 218 and note the title of the theme. Have them give their ideas about the significance of the title.

The pictures and the poem on pages 218 and 219 serve as an introduction to the theme. Suggestions for presentation are given in the lesson plan below.

## Readability of Selections in Starting Points in Reading

In the unit "Good-by Until Next Fall," the story "The Big Cleanup" is easy to read and will be particularly suitable for below-average students. The story "The Sound of Summer Running" is of average difficulty.

## Overview of Theme in Starting Points in Language

Just as the reading selections in the theme "Good-by Until Next Fall" in **Starting Points in Reading** are related to summer events, so are the language activities in the corresponding theme in **Starting Points in Language**. Because it is the last theme in the LevA program and children will have had experience in working independently, fewer suggestions are given for activities and children are encouraged to make up their own. The various starting points center about the playing of baseball, carnivals, and midways, camping and summer camps, rodeos, and July 1 — Canada's Birthday.

For specific learning objectives in this theme, see the chart on page 210-211.



## Integration with Starting Points in Language

The language activities in "Good-by Until Next Fall" in *Starting Points in Language* might be integrated in this suggested sequence:

### Starting Points in Language

1. Page 209 — the questions encourage discussion about summer activities and allow students to decide on which aspects of the theme they would like to explore

4. Pages 211-217 — a number of photographs are the starting points for suggested language activities about common summer events — baseball, carnivals, camping, and rodeos

6. Pages 218-219 — celebrating Canada's birthday is done by reading stories and writing poems

### Starting Points in Reading

2. The short poem "Escape" sums up the spirit of holidays

3. Free time brings responsibilities as well as pleasures as Peter finds out in the story "The Big Cleanup"

5. A special summer experience — buying new running shoes — is described in "The Sound of Summer Running"

Page 219

## Escape

Arnold Spilka planted 3 daisies  
4 daffodils  
and wrote a poem about it.

### Objectives

Literary Appreciation  
Enjoying humor  
Evaluating title of poem

Creative Expression  
"Reading" a picture  
Writing a story  
Writing a poem

### Reading and Enjoying

Suggest to the children that they look at the picture on page 218 then read the poem on page 219 silently to themselves.

"Why do you think the speaker in the poem ran away?"

"In what kind of mood do you think the poet was when he wrote the poem?" Elicit from the children words such as *carefree, happy, wanting to do something silly, mischievous*.

"Why do you think he called his poem 'Escape'?"

"Is 'Escape' a good title for the picture also? Why?"

### Exploring Farther Afield

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**Creative Writing.** 1. Have the pupils write their own poems using the line "I planted 3 daisanthemums" as a starting point. Prepare them for writing somewhat in the following manner: "Write a poem of your own using the line 'I planted 3 daisanthemums' as a starting point. What other unusual flowers could you write about? What can you call your poem?"

2. Have the pupils write the story that the picture on pages 218 and 219 suggests to them.

### For Added Interest and Enjoyment

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#### Poems

"The Kangarooster," "The Bumblebeaver," "The Octopussycat" by Kenyon Cox; in *Time for Poetry*, edited by May Hill Arbuthnot. (W. J. Gage and Company.)

"Eletelephony" by Laura E. Richards; in *Time for Poetry*.

Pages  
220-227

## The Big Cleanup

The story begins as Peter's mother looks in his room and exclaims, "What a mess!" The children will sympathize with Peter as they've probably all had the same experience and, as Peter, have often been told to clean up their rooms. Peter brought one box in which to put everything he wanted thrown out. Another box was for the things that Peter felt he really had to keep. After the big cleanup was finished, one box was overflowing with junk and the other was completely empty!

#### Vocabulary

**Enrichment Words:** *snippets and pippets, Maurice.*

**Phonetic Words:** *overflowing, cartons, shaggy, railing, snorting, slightly, overhead, rusty, sparkplug, countryside, cockpit, shuffled, twirl, splinter, telescope, modestly, plastic, closet.*

**More Difficult Words:** *m'am, arc, thunderous, regimental, unscrewed, lens, observatory, focused, incredible, rummaged.*

Comprehension

- Defining words
- Making inferences
- Making comparisons
- Expressing opinions
- Relating illustration and story
- Inferring character
- Reacting to story
- Relating reading to life
- Recalling details
- Discriminating between probable and improbable

Creative Expression

- Dramatizing dialogue
- Suggesting descriptive words
- Writing descriptions
- Writing stories
- Making up inventions from junk and describing them

Literary Appreciation Skills

- Understanding author's use of words

Locating and Organizing Information

- Making and comparing lists

Starting Points

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Getting Ready to Read

*Preliminary activities:*

Have the children read the first paragraph in the left-hand column of page 220. Plan the activities suggested. Have the children choose a place to clean up. It may be an area of the classroom or another part of the school. It may be a place at home such as a corner of the attic, basement, garden, garage, or their own rooms.

*Making lists  
Defining word*

After the children make their lists, have each child write his own definition of "junk." Then have the pupils discuss the question "What do you own that your family calls junk but which you think is very important?"

*Setting purpose  
for reading*

Direct the children to read the story "The Big Cleanup" to find out how Peter felt about his "junk."

Reading and Checking

*Inference*

Have the pupils read the story silently. When they finish, pose the question "How do you think Peter would define the word 'junk'?" Have several pupils give their ideas.

*Making  
comparisons*

Have the pupils check to see whether any of the items in Peter's room are on their lists of "junk."

Delving Into The Story

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Thinking About the Story

*Expressing  
opinion*

1. "Do you think Peter kept the boses in his closet very long? Why? Will he keep his room tidy from now on? Why or why not?"

2. "Even though Peter didn't throw anything away, his mother should have been at least a little satisfied. Why?" (The mess was cleared up and everything was put away in a box.)

3. Have the pupils study the picture on page 221. Then ask them to find the part of the story that goes with the picture. (from "Peter came back with the boxes." to "'O.K.," said Peter.")

4. Let the children choose partners. Have them take turns acting out the dialogue between Peter and his mother that took place before Peter started cleaning his room. Before they begin have the children find the words that are printed in italics and the word in capital letters. "Why do you think the author wanted the words printed that way?" (to show that Peter's mother emphasized those words when she was speaking.) Ask the pupils to keep in mind, as they act out the dialogue, the way that Peter and his mother would talk.

5. "What did the author mean by 'snippets and pippets'?" (Snippets are little pieces snipped off larger objects. Pippets is not a real word. The author made it up for fun because it rhymes with snippets.)

6. "Peter's mother called his room a mess. What are some other words that describe Peter's room before he began to clean it?" (Answers will vary. Accept any word that is another way of saying mess.)

7. Have the pupils discuss these questions: "Which of Peter's daydreams did you like best? Do you ever have daydreams like that? Tell about daydreams you've had in which you've done something exciting or important."

8. "Why did Peter decide to keep the magnifying lens?" (to use in a telescope) "Why did Peter decide to keep the marbles and the balloon?" (No one throws out marbles and balloons.) "Why did he decide to keep the cracked flashlight?" (He might be able to fix it one day.)

9. "Why did Peter's mother say 'Good boy' when she walked in the room after Peter finished cleaning?" (She saw that everything was cleared away and put in a box.)

10. "Why do you think Peter's mother didn't insist that he throw everything away?" (Answers will vary — perhaps she realized how important the things were to Peter; perhaps she was happy to see the room cleared up; she might have thought that Peter would throw some things out later; she might have planned to throw out some of the things herself.)

11. "What kind of boy is Peter?" Write the following words on the chalkboard: lazy, untidy, slipshod, careful, day-dreamer, practical, carefree, thoughtful, considerate, sensitive, curious, happy. Ask the pupils to pick the words they think describe Peter. Have them give reasons for their choices.

12. "What kind of person is Peter's mother?" Proceed in the same way as above, using these words: sensible, tired, patient, tidy, cheerful, nagging, co-operative, understanding, worried, good-natured, confused, angry, fussy, busy, loving.

## Exploring Farther Afield

*Relating  
reading to life  
Writing  
descriptions*

**Discussion.** Discuss why people don't like to throw things away. (See second paragraph, page 227, right-hand column.)

**Creative Writing.** 1. On the chalkboard, list the items that Peter decided to keep that are mentioned in the second half of page 226 and the top of page 227. Have the pupils choose two or more of the items and write brief descriptions of improbable uses for them. After they finish writing the descriptions, let the pupils read them to the group.

2. Have the pupils choose one of the items and write a story about another of Peter's daydreams.

3. Have the pupils write a story to tell what they would do with a spark plug, a piece of string, a fountain pen without a point, or any other item from Peter's box. If a pupil prefers, he could write a story about one of his own daydreams.

**Follow-up Activity.** Carry out the last activity in the follow-up suggestions on page 227. The children will enjoy bringing "junk" items to school.

*Writing  
stories*

*Making up  
inventions*

Books

Fox, Paula. *Maurice's Room*. Macmillan, N.Y.  
Harwood, Pearl Augusta. *The Rummage Sale and Mr. and Mrs. Bumba*. Lerner.  
Huston, Anne. *The Cat Across the Way*. Seabury.  
Konigsberg, E. L. *Jennifer, Hecate, Macbeth, William McKinley, and Me, Elizabeth*.  
Atheneum.  
McKee, David. *Lord Rex: The Lion Who Wished*. Abelard-Schuman.  
Shaw, Richard. *Who Are You To-day?* Warne.  
Viorst, Judith. *Alexander and the Terrible, Horrible, No Good, Very, Bad Day*.  
Atheneum.  
Wersha, Barbara. *Amanda, Dreaming*. Athenium.

Poem

"Going Too Far," Mildred Howells, in *Time for Poetry*, compiled by May Hill  
Arbuthnot, (Gage); and in *Poems for Boys and Girls, Book I*, compiled by Grace  
Morgan and C.B. Routley, (Copp Clark.)

Skills for Reading and Research

Comprehension, Study, and Research Skills

*Literal  
comprehension*

**Recalling Details.** Distribute copies of the following exercise.

Peter had many reasons for keeping the "junk" in his room. Beside each reason  
below, write the name of the article that goes with the reason. The first one is  
done for you.

to make a puppet stage	box
to use as a cape for bullfighting or to make a flag	(piece of cloth)
to repair an airplane engine	(spark plug)
to discover a new planet	(magnifying lens)
to build a porch railing on a doghouse	(piece of wood)
to repair some day	(broken flashlight or anything else in the second-last para- graph on page 226)
to write a label on a box	(crayon)
to make dog wheelchairs	(spools)
to make a roller-ski	(a roller skate and a ski)
to make a kite	(piece of string)
to keep because no one throws them out	(marbles, pebbles, balloon, or nuts and bolts)
to unlock a door	(keys)
to make an ostrich collar	(piece of chain)

*Discriminating  
between  
probable and  
improbable*

**Critical Thinking.** Have the pupils read the first paragraph of the follow-up activities  
on page 227. Tell them that the exercise they are going to do deals with the questions  
they have just read.

Duplicate the following exercise and distribute copies to the pupils for independent  
work. When the exercise is completed, have the answers discussed with the group.  
(Answers will vary. Accept any responses the pupils can defend.)

Read each sentence below. If you think it tells something that will probably happen, write Yes on the line. If it tells something that probably will not happen, write No. Be ready to discuss your answers.

1. Peter will really use the long stick to make a railing for the porch of a doghouse for Maurice.
2. Peter will become a bullfighter when he grows older.
3. Peter will soon take the box of "junk" out of his closet.
4. Peter will take an airplane ride some day.
5. Peter will make an ordinary doghouse for Maurice some day.
6. Peter will climb out on the outside of a plane and repair the engine with his rusty spark plug.
7. Peter will make a roller-ski from his one ski and one roller skate.
8. Peter will really use the crayon for writing and coloring.
9. Peter will combine most of the things in his box and make one big object.
10. Peter will repair the compass without a needle.
11. Peter will make a puppet stage out of a box.
12. Peter will become a scientist or professor when he grows up.
13. Peter will use the magnifying lens to discover a new planet.
14. Many people will buy Peter's dog wheelchair.
15. Peter will have a pet ostrich and will use the chain for an ostrich collar.
16. Peter will make a kite some day.
17. Peter will use his marbles to play a game with his friends.

### Word-Analysis Skills

## Lesson 23

#### Using the Dictionary

Reviewing plain diphthongs *ow, ou; oi, oy*.

Introducing dictionary symbols for *ow, ou, oi, oy*.

#### Spelling

Spelling words containing the sound of *ou* as in *out*.

Special spelling words.

Reviewing spelling groups.

Pages  
228-229

## We Took 24 Kids 1,500 Miles Across B.C.

In this article, a teacher tells about a 1,500 mile camping trip in British Columbia with 24 school children and two other teachers.

### Vocabulary

**Enrichment Words:** *B.C., Hope, Princeton, Hedley, Karl, Rossland, Vernon, Sandon, Slocan Mountains, Needles, Alberta, Merritt.*

**Phonetic Words:** *campsites, overnight, staggering, fireplace, landslide, dikes, homesick, hack it, hardhats, wildlife, naturalist, ghost-town, crammed, packsacks, plus.*

**More Difficult Words:** *preparations, occasional, edible, communal, phantom, ferry, onions.*

## Objectives

### Comprehension

- Making inferences from what is read
- Understanding writer's meaning
- Making inferences from outside sources
- Clarifying term
- Expressing opinions
- Noting format
- Discriminating between definite and indefinite

### Creative Expression

- Rewriting selection from own point of view

### Locating and Organizing Information

- Reading maps
- Reading to find information
- Making lists
- Planning a trip using a map
- Using reference books
- Using a map legend

## Starting Points

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### Getting Ready to Read

#### *Discussing camping experiences*

Initiate a brief discussion about camping trips. Have the children talk about their own camping experiences or camping trips that they would like to take.

Direct the pupils to read the title of the selection on page 228 and the introduction beneath the title.

After the children read the introduction silently, choose a pupil to read it aloud as the others follow in their books.

#### *Purpose for reading*

Direct the children to read the selection silently to find out about the camping experiences of 24 B.C. children.

### Reading and Discussing

While the children are reading, give help with words that cause difficulty. After they finish reading, ask the children whether they would enjoy a similar trip. Have them discuss the reasons for their answers. (as suggested in the follow-up questions on page 229).

## Delving Into The Selection

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### Thinking About What Was Read

#### *Map reading*

1. Have ready a large wall map of British Columbia, individual road maps, or atlases. Ask a child to read the first paragraph at the top right-hand corner of page 229. Have the children locate and talk about the places mentioned in the article. Show the children how to calculate the distance from one place to another on a map.

2. Have the pupils discuss the reasons why the B.C. children and their teachers went on two short trips before they went on their two-week trip.

3. "What did the writer of the article mean when he said that some of the children's new hats and boots would appear to age a thousand years before the trip was over?"

#### *Making inferences Understanding writer's meaning*



Elicit from the children that the writer used exaggeration to emphasize how old and dirty the hats and boots looked after the trip.

4. "Why do you think the children felt tired and homesick during the first week of their trip?" (Have the pupils suggest several answers — perhaps some children were away from home for the first time; perhaps some were anxious about the trip; perhaps it was difficult being with a large group continuously; they missed their family and pets; they didn't have the security of home to return to after an active day; continuous driving may have been tiring.)

5. "Read the part of the article aloud where a child gives a reason why he felt better the second week." ("Karl said, 'You know, I didn't know I could hack it so long without my Mom.'")

6. "Why do you think the children felt better during the second week?" (They began to feel more independent; they were accustomed to the new situation; they realized they had accomplished and learned many camping skills.)

7. "What is a ghost-town?"

8. "Which place that the B.C. children visited do you think you would enjoy visiting the most? Why?"

9. Work with the children to make a co-operative chalkboard list of as many things as the pupils can think of that the B.C. children learned on their trip. Include information and skills mentioned in the article as well as points not mentioned such as self-reliance, independence, and getting along with others.

10. Have the children identify the format of the selection as that of a magazine or newspaper article. "How can you tell it's a newspaper or magazine article?" (column arrangement, accompanying photographs) "Why would a newspaper or magazine be interested in this story?" (It's about something unusual that school children accomplished; the families and friends of the people involved would be interested, as would teachers and school children in other places.)

*Making  
inferences  
from what was  
read and from  
outside  
sources*  
*Reading to  
find  
information*  
*Making  
inferences*  
*Clarifying term*  
*Expressing  
opinion*  
*Listing:  
recalling  
details*  
*Noting  
format*  
*Making  
inferences  
from  
outside sources*

## Exploring Farther Afield

**Classifying.** Suggest to the pupils that they pretend they are preparing for a two-week camping trip. Have each pupil prepare a list of items he or she considers necessary to take on the trip. Direct the pupils to go over their finished lists and delete items that aren't absolutely necessary or add any forgotten items. Have each child read his list to the group. The others in the group can then ask each child why he considers certain items necessary. The child should be ready to give reasons.

**Creative Writing.** Have the pupils suppose they were among the children who went on the trip. Suggest that they rewrite the story from their own point of view, making up imaginary details. First the children should decide whether to write about the beginning of the trip, the end of the trip, or about an incident during the trip.

Some ideas as starters:

- Monday finally arrived and I went to meet the other children at the school.
- I woke up Monday morning feeling a little scared.
- As we drove away from our last campsite I began to feel sorry. (or excited)
- What I enjoyed most about the trip was. . .

**Using ■ Map.** Using a map of your province, have the children plan the route of a one-week camping trip they would like to take. Each child could plan his own trip or you could work with the group to plan one trip. Trace the route on the map or write down the stopping points on a chart. Discuss the suitability of each place before deciding to make it a stopping point. Have the children consider mileage, campsites, availability of laundry facilities, showers, rest periods, etc.

**Research.** Suggested topics for research: gold mining in B.C.; copper mining in B.C.; wildlife in a specific area of B.C.; ghost-towns in Canada or in a specific region of Canada; the Hope landslide or landslides in the Rocky Mountains.

*Planning a  
trip on a map*  
  
*Using  
reference  
books*

### Books

Grant, Matthew G. *A Walk in the Mountains*. Reilly & Lee.

MacLennan, Hugh. *The Colours of Canada*. McClelland and Stewart

Pope, Billy N. *Your World: Let's Go Camping*. Taylor Publishing, Dallas, Texas

### Film

*Camp-Sights Holiday*. National Film Board

### Filmstrip

*The Campsite*. National Film Board

## Skills for Reading and Research

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### Comprehension, Study, and Research Skills

*Using a map  
legend*

**Map Reading.** Have the pupils turn to a map in their social studies texts or in an atlas. Discuss the symbols used in the legend or key and the way the symbols are used in reading the map.

*Developing a  
sense of time*

**Evaluating.** Duplicate and distribute the following exercise. Be sure all children understand the directions. (Answers are indicated for the teacher's convenience. Help those who make errors see what the correct answers should be.)

Each of the following phrases gives us an idea about time. Some are exact and the time is definite. Mark those phrases D. Some do not give an exact idea of time. They are indefinite. Mark those phrases Ind.

the last two weeks	(D.)	The first three days	(D.)
early in the spring	(Ind.)	At night	(Ind.)
spent three days	(d.)	By the second week	(d.)
Just before the trip	(Ind.)	One morning	(Ind.)
Monday arrived	(D.)	Another day	(Ind.)
That night	(D.)	One night	(Ind.)
Tomorrow	(D.)	overnight	(D.)
The following morning	(D.)	On the third day	(D.)

### Word-Analysis Skills

## Lesson 24

#### Word Meaning

Recognising antonyms, synonyms, and homonyms

#### Spelling

Spelling words containing the *oi* sound as in *oil*

Special spelling words

Building spelling groups

## The Sound of Summer Running

Douglas saw a pair of tennis shoes in the shoe store window. New tennis shoes in the summer were magic shoes for Douglas — magic shoes that wafted you over sidewalks and rivers and houses. It was impossible to explain to his father why Douglas needed new tennis shoes when he already had a pair in his closet. He decided that “whatever you want, you’ve got to make your own way” and that night in his dreams he heard a rabbit running in the deep, warm grass. The next day Douglas went to see Mr. Sanderson, the shoe store owner. He didn’t have enough money for the shoes but he offered to Mr. Sanderson, “You sell me something, and I’ll sell you something just as valuable.” And he did sell something just as valuable to Mr. Sanderson.

This is a magic story and we hope most children will perceive the magic. It is for all a story to enjoy and relate to in some way.

### Vocabulary

**Enrichment Words:** *Douglas Spaulding, Royal Crown Cream-Sponge Para Litefoot Shoes, Sanderson, even Stephen.*

**Phonetic Words:** *blurted, wading, soles, loam, buck, sidewalks, moonlight, alert, downstream, stacks, counter, froze, rave, flex, limber, arches, yeasty, emotions, understanding.*

**More Difficult Words:** *wilderness, sinews, clumsily, credit, enthusiasm, telegraph, solemn, dough, yielding, halt, dozen, gazelles.*

### Objectives

#### Comprehension

- Relating reading to life
- Recalling details
- Making inferences
- Understanding an expression
- Understanding sequence
- Recognizing true and false statements

#### Creative Expression

- Composing similes
- Writing descriptions
- Collecting and recording sounds on tape

#### Literary Appreciation

- Reacting to the story
- Discussing author’s meaning
- Understanding figurative language
- Noting similes
- Composing similes
- Suggesting descriptive words
- Comparing characters
- Noting and comparing advertising language

#### Locating and Organizing Information

- Arranging events in sequence

## Getting Ready to Read

### *Discussing title*

Have the children turn to page 230 of the reader and read the title of the story. "What do you think the title means?" Ask the children to speculate about what the sound of summer running might be. If response is slow, give them some ideas by suggesting that it might be children running along a sidewalk, baseball players sliding into home plate, children jumping on the grass.

### *Preliminary questions*

Have the pupils read the preliminary questions in the left-hand column of page 230. Allow them to discuss the questions with each other.

### *Setting purpose for reading*

Read the last paragraph of the preliminary questions to the children. "As you read the story, you will see why a certain kind of shoe is very important to 'The Sound of Summer Running.'"

## Reading and Discussing

### *Evaluation; figurative language*

After the children finish reading, allow time for spontaneous reaction to the story. Have them discuss whether they liked the story and give reasons for their opinions about the story. Then promote a discussion of the question, "What was the sound of summer running?" (the sound of Douglas' tennis shoes — the children may add other summer sounds as well)

## Thinking About the Story

Parts of this story may be difficult for some children to understand. It is suggested that you discuss with the children only as much of the story as they can respond to. Do not dwell on or try to explain at length any ideas which seem difficult. The children may interpret what they read in ways other than suggested here. Accept any response that is reasonable, genuine, or imaginative. Discuss questions about the story not covered here as they arise.

### *Understanding author's meaning*

1. "What was the 'something just as valuable' that Douglas sold to Mr. Sanderson?" (The pupils may say that it was the chores that Douglas would do for Mr. Sanderson. Discuss that, as well as the chores, Douglas sold Mr. Sanderson the remembrance from his boyhood of the sound of summer running — the remembrance of the time when he was Douglas' age and wore tennis shoes that seemed to lift him in the air, and imagined himself doing all sorts of magical things, such as running like a gazelle, or antelope, or running like a river.)

### *Relating life*

2. Have the pupils read and discuss the first question in the right-hand column on page 237. Then promote the discussion suggested in the second paragraph.

### *Understanding author's meaning*

3. "Why couldn't Douglas wear last year's tennis shoes instead of buying a new pair?" (Last year's pair were dead inside — by the end of summer Douglas found out that you can't really jump over trees and houses. With a new pair there was always the possibility that you could do anything you wanted.)

### *Recalling details*

4. "How did new sneakers feel to Douglas — the feelings that he couldn't explain to his father?" (The feelings are described in the second-last paragraph on page 230.)

### *Noting similes*

5. Have the pupils note the use of similes in the second-last paragraph on page 230. Have a pupil explain how they can recognize the similes. (begin with like or as)

### *Composing similes*

6. Have the pupils make up one or two similes of their own that describe the way that new tennis shoes feel. If the pupils respond imaginatively they will want to make up individual similes and read them to the group. Otherwise, work together with the group to make up a simile or two co-operatively. Write these on the chalkboard.

### *Recalling details; appreciating figurative language*

7. "What were the special things that Douglas felt that new tennis shoes were made from?" (marshmallows and coiled springs, grasses bleached and fired in the wilderness, thin hard sinews of a buck deer) "Were these things really in the running shoes? Why did the author say so?"

8. "What did these special things do to the new shoes?" (made it possible for them to lift you in the air and make you run quickly and lightly)

9. "How did Douglas think that the makers of tennis shoes for boys found out what kind of shoes boys needed?" (by watching winds blowing trees and by watching rivers flowing to lakes)

*Suggesting  
descriptive  
words*

10. "Douglas couldn't explain exactly what it was that the makers put in the new tennis shoes. How would you describe this unusual quality that new tennis shoes have in summer?" (Have the children suggest several words to describe the sensation that new tennis shoes gave Douglas. (bounce, lightness, airiness, etc.)

*Making  
inferences*

11. "Do you think Mr. Sanderson liked his job? Why?" (Yes. He attended to his shoes with great concern. See third-last paragraph on page 232)

12. "Why did Douglas want Mr. Sanderson to put on some sneakers? (Firstly, so he could tell his customers how they feel. More importantly, so he could remember what it was like when he wore sneakers as a boy. He would then realize how important they were to Douglas.)

13. "Why did Mr. Sanderson offer Douglas a job selling shoes in five years?" (He was bubbling over with enthusiasm about the shoes and would be able to transfer this enthusiasm about any shoes he liked to his customers.) "Do you think Douglas would enjoy such a job? Why or why not?" (Probably not. It would be too confining. He would rather be in an active outdoor job.)

14. After Douglas told Mr. Sanderson he was a dollar short, how did he persuade Mr. Sanderson to sell him the shoes?" (by his enthusiasm, his rush of words, his eagerness, his willingness to help Mr. Sanderson)

15. "How did Douglas' 'rush of words' make Mr. Sanderson feel?" (amazed — the flow carried him — he began to feel the magic of new sneakers also, and began to understand how Douglas felt.)

*Meaning  
Comparing  
characters*

16. "What does 'even Stephen' mean?"

17. "In what way are Douglas and Peter (in 'The Big Cleanup') alike?" (Both are imaginative, daydreamers, carefree, etc.)

18. "In what way are Mr. Sanderson and Peter's mother alike?" (Mr. Sanderson understood Douglas and his feelings as Peter's mother understood Peter.)

## Exploring Farther Afield

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*Writing  
description  
Recording  
sounds on  
tape*

**Creative Writing.** "How would you describe Douglas to a friend? Write a paragraph giving your ideas of what Douglas is like."

**Taping Sounds.** The children will enjoy making a tape of the sound of summer running. For this activity, have the children work in small groups. First plan where to go near the school to find the sounds. After the sounds have been collected on tape, have the children edit their tapes by putting only the portions that they want to use on to another tape. Have the groups compare their tapes.

*Noting and  
comparing  
advertising  
language*

**Advertising Language.** Promote a discussion of the advertising language used by the author in the Para Litefoot motto and the complete name of the tennis shoes on pages 232 and 233. "How is the ad meant to make people feel? What is the purpose of the questions asked in the ad? What words are used to catch people's attention?" Have available several magazines in which the pupils can find various advertisements. Have the pupils compare the author's use of advertising language with actual advertising language.

## For Added interest and Enjoyment

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### Books

Baylor, Byrd. *Sometimes I Dance Mountains*. Scribners.

Borisoff, Norman. *Bird Seed and Lightning*. Creative Educational Society, Manketo, Minn., U.S.A.

Calhoun, Mary. *Magic in the Alley*. Atheneum.

Hildick, E. W. *The Questers*. Hawthorne.

## Poems

"Shoes," Tom Robinson, *Time for Poetry*, compiled by May Hill Arbuthnot. (Gage)  
"Sneakers," Lilian Moore, *V Is for Verses*,

## Skills for Reading and Research

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### Comprehension, Study, and Research Skills

#### *Understanding sequential order*

**Sequence.** Write on the chalkboard or make copies of the following exercise.

Write the following sentences in the order in which they appear in the story.

- (9) 1. Mr. Sanderson asked Douglas how his new tennis shoes felt.
- (4) 2. Douglas counted the money in his coin bank.
- (10) 3. Douglas' mouth was moving but he couldn't say anything.
- (1) 4. While going home from the show Douglas saw a pair of sneakers he wanted.
- (3) 5. In bed, Douglas wondered how to get the new sneakers.
- (2) 6. Douglas asked his father if he could buy the sneakers.
- (5) 7. Douglas got Mr. Sanderson to try on some sneakers.
- (7) 8. Mr. Sanderson sold Douglas the tennis shoes he wanted.
- (6) 9. Mr. Sanderson offered Douglas a job selling shoes in five years.
- (8) 10. Mr. Sanderson made out a list of errands for Douglas to do.

#### *Recognizing true and false statements*

**Recalling Details.** Distribute copies of the following exercise.

How did Douglas persuade Mr. Sanderson to let him buy the new sneakers?  
Mark the statements below that are true with a T. Mark the statements that are false with an F.

- (F) 1. Douglas asked Mr. Sanderson for credit.
- (T) 2. Douglas persuaded Mr. Sanderson to try on a pair of sneakers.
- (T) 3. Douglas talked to Mr. Sanderson very quickly in a rush of words.
- (F) 4. Douglas grumbled to Mr. Sanderson.
- (T) 5. Douglas said he could do Mr. Sanderson's errands with the shoes.
- (T) 6. Douglas told Mr. Sanderson he had forgotten what sneakers felt like.
- (T) 7. Douglas told Mr. Sanderson he would sell him something valuable.
- (T) 8. Douglas amazed Mr. Sanderson.
- (F) 9. Douglas made Mr. Sanderson angry so he gave him the shoes to get rid of him.
- (T) 10. Douglas made Mr. Sanderson remember his boyhood.
- (F) 11. Mr. Sanderson was impatient with Douglas.

### Word-Analysis Skills

## Lesson 25

#### Structural Analysis

Compound and hyphenated words



## Spelling

Making a spelling-procedure chart

Special spelling words

Building spelling groups

## Unit Review

*Recalling  
themes of  
selections*

**Matching Starting Points and Results.** To check the pupils' recall of the selections in this unit and the understanding of their themes, write the following exercise on the chalkboard. Be sure all children understand the directions.

Write down each starting point in the left-hand column. Beside the starting point write the number of the result that goes with it.

### Starting Points

1. A boy saw a pair of tennis shoes in a shoe store window. (3)
2. Someone planted 4 daffodilies. (1)
3. A boy was asked to throw out all the junk he didn't need. (4)
4. Children in British Columbia went on a two-week trip. (2)

### Results

1. He ran away.
2. They learned many things about camping.
3. He caused a man to remember his boyhood.
4. He decided to keep everything.

*Visual  
recognition of  
new words*

**Word Recognition.** To check the pupils' ability to recognize new words introduced in this unit, distribute copies of the following test. Read the starred words in each box and ask the pupils to find the word and draw a circle around it.

1. fireplace *ferry phantom	2. snorting slightly *splinter	3. *preparations prepare pack	4. *plastic sparkplug porch
5. crown *incredible credit	6. *packsacks plus phantom	7. downstream *dough dozen	8. railing regimental *rummaged
9. *staggering stagger packsacks	10. *overhead overflowing occasional	11. overnight *occasional onions	12. telephone *telescope thunderous
13. clumsy *clumsily limber	14. packsack *homesick hack	15. naturally nature *naturalist	16. *crazy crammed crazed



17. wading *wilderness walks	18. *alert arches archway	19. loam *limber solemn	20. alert arches *emotions
21. *landslide ,edible landing	22. telephone *telegraph telescope	23. sinews *solemn somber	24. downstream dozen *dough

*Supplementary  
reading*

**Library Research.** Have the children find books, stories, and poems about children's summer activities to read and to share with their classmates. Plan a group visit to the library or have the children bring to class the books that they borrow when they visit the library on their own. Also suggest that the pupils collect newspaper or magazine articles about interesting things that children will be doing in the summer.

**Word-Analysis Progress Check**

Word Meaning

Selecting meaning according to context

Using the Dictionary

Recognizing dictionary respellings

Syllabication and Accent

Dividing and accenting words

Spelling

Spelling test

## Word-Study Skills

Throughout these lesson plans *The Dictionary of Canadian English: The Beginning Dictionary* has been used for dictionary work. If a different dictionary is used, diacritical marks, definitions, and page references may have to be changed.

It is not necessary for pupils who have already mastered a skill to waste time doing practice exercises. For this reason new skills and a first review of important skills previously taught have been labeled All, indicating that all the pupils should do them. Practice exercises have been labeled Individual, indicating that only individual pupils who need further practice in the skills should do them.

## Lesson 1

**Using the Dictionary.** Present the following key words on the chalkboard:

All  
*Dictionary*  
*symbols for*  
*sounds of a*

a as in hat                      a as in cāre  
a as in āge                      a as in bārn  
   a as in above (əbove)

Pronounce each of the following words and ask individuals to tell which key word contains the same sound of *a*. (Answers are indicated for the teacher's convenience.)

cavern	(hat)	apron	(age)
cave	(age)	despair	(care)
harpoon	(barn)	clay	(age)
raft	(hat)	sharp	(barn)
carved	(barn)	farther	(barn)
wares	(care)	bearings	(care)
around	(above)	ago	(above)
crane	(age)	spare	(care)
again	(above)	created	(age)

Then pronounce *automobile*, *also*, *crawl*, and ask what sound is heard for the *a* in these words. (Short *o* as in *hot* or *o* as in *order*.)

Individual  
*Synonyms*

**Word Meaning.** Ask a volunteer to tell the meaning of the term synonym — a word that has the same, or almost the same, meaning as another word. Then distribute copies of the following exercise for independent work. (Answers are indicated for the teacher's convenience.)

Read each word in List 2. Then find in List 1 a word that has the same meaning, and write it on the line beside the word in List 2.

List 1	List 2
1. crevice	cave (cavern) _____
2. motor	prisoners (captives) _____
3. cavern	vase (urn) _____
4. created	crack (crevice) _____
5. hoisted	made (created) _____
6. glittering	trip (journey) _____
7. journey	sparkling (glittering) _____
8. urn	lifted (hoisted) _____
9. captives	peaceful (calm) _____
10. calm	engine (motor) _____





**Spelling.** Recall with the pupils that a short word or syllable containing the short-*a* sound is usually easy to spell, since the short-*a* sound is nearly always represented by the vowel *a*. Give as examples *bag, map, bank, platform*.

"Spelling words or syllables in which *a* represents the long sound is more difficult. Usually the *a* is followed by a silent vowel, but that silent vowel may be an *e* at the end of the word, or it may be an *i* or a *y* beside the *a*. If the word is one you have seen often, you can sometimes recognize the correct spelling if you simply write it down. Otherwise you have to rely on your memory or consult the dictionary." Write *cave, paintings*, and *clay* on the board as examples.

"However, there are two situations in which you can confidently use the vowel *a* to represent the long-*a* sound. If the long-*a* sound comes at the beginning of a word, forming a separate accented syllable, the sound is usually represented by *a*." Write *apron, acorn, April* on the board.

"And a long-*a* sound coming at the end of a syllable is also usually represented by the vowel *a* alone." Write *nation, information, paper* on the board.

"In spelling words or syllables containing the sound of *a* as in *care*, we have to rely on memory or the dictionary, since there are three common spellings for this sound." Write on the board *square, stair, bear*.

Recall the spelling groups which were formed to aid memory in the spelling of words with this sound:

*air, chair, fair, hair, lair, pair, stair.* (Add *despair* from the story.)

*care, bare, blare, dare, fare, glare, hare, mare, pare, rare, scare, share, snare, spare, square, stare, ware*

*bear, pear, swear, tear, wear*

"Spelling words with the sound of *a* as in *barn* is easy, for that sound is nearly always represented by *a-r*." Write on the board *harpoon, sharp, farther, start*.

"An unaccented *a* forming a syllable at the beginning of a word can cause trouble in spelling, for it is often pronounced so lightly that it is hard to identify the sound." Write *asleep, around, again* on the board and have them pronounced. "When in doubt, it is best to check in the dictionary. Another spelling hazard with this sound is that the unaccented *a* is apt to be followed by a double consonant." Write *accusing, arrive, attempt*. "Here, too, it is wise to check in the dictionary if you are not sure.

"Finally, there are those tricky words and syllables in which *a* does not stand for an *a*-sound at all; instead, it represents the sound of *o* as in *hot* or *o* as in *order*. This usually happens when *a* comes before *l* or after *w*, as in *ball* and *water*, and when *a* combines with *w* or *u*, as in *paw* or *caught*. The most dependable of these combinations is *w-a*. If a word or syllable begins with *w* and has the short-*o* or the *o-r* sound in it, the vowel is usually *a*." Write *water, wash, wander, warm, ward, dwarf* on the board and have them pronounced. Call upon volunteers to write the dictionary respelling for each one — *wo'ter, wosh, won'der, wôrm, wôrd, dwôr.f*. "One thing to remember here are the homonyms *warn* and *worn*." Write the two words on the board. Call attention to the difference in spelling, and have each word used in a sentence.

"The other combinations of *a* before *l*, *aw*, and *au* are not reliable at all. Unless you are sure you remember them correctly, it is best to check in the dictionary." To illustrate, write on the board *ball, doll, balloon, and balcony*. Call attention to the difference in spelling between *ball* and *doll*; the difference in pronunciation in *ball, balloon, and balcony*. Proceed in the same manner with *saw, sob, solid; paw, pot, polish; caught, bought, laugh*.

Sum up the lesson by organizing the information as follows:

Sounds which are nearly always represented by the vowel *a* alone:

1. The short sound of *a*
2. The long sound of *a* standing alone as an accented syllable at the beginning of a word.

3. The long sound of *a* at the end of a syllable.
4. The sound of *o* as in *hot* or *o* as in *order* following *w*.

Sounds whose spelling must be memorized or checked in the dictionary:

1. The long sound of *a* in the middle of a word or syllable or at the end of a word.
2. The sound of *a* as in *care*.
3. The unaccented sound of *a* sounded alone as a syllable at the beginning of a word.
4. The sound of *o* as in *hot* before */* and in words and syllables which you suspect may contain the combinations *aw* or *au*.

All  
Try these!

Dictate the following sentences slowly and clearly as the pupils write them on their worksheets:

1. The water was calm as we sailed across the harbor on our raft.
2. They didn't dare go farther into the cave.
3. The family planned to share the reward money.
4. An artist had drawn pictures on the walls in ancient times.
5. They were amazed at what the cave contained.
6. It takes patience to wait for something to happen.

When the pupils have finished writing, have the spelling checked and direct them to enter any words they have misspelled in their list of difficult words.

Write the following sentences on the chalkboard and have them read:

All  
Let's spell  
these!

Mr. Mellops accused the captives of being smugglers.  
They used a ladder to make their descent into the cavern.  
The Mellops investigated the smugglers' den.  
Dripping water and cold weather create icicles.  
A nail punctured the right front tire of our car.

Discuss the spelling of the underlined words as follows.

*accused* — note the unaccented *a* at the beginning of the word, followed by a double consonant  
*captives* — note the short-*i* sound even though the word ends in silent *e*  
*smugglers* — note the double *g* and the *le* ending  
*descent* — note the *s-c* representing the *s* sound — recall the verb *descend* and note the difference between the noun and verb forms of the word  
*cavern* — note the *e* in the unstressed syllable.  
*investigated* — have the word divided into syllables — note the *i* in the unaccented third syllable.  
*create* — have the word divided into syllables to note the adjacent pronounced vowels  
*icicles* — note the two sounds represented by *c* — the soft *s*-sound before *i* — the hard *k*-sound in the *c-l* blend.  
*punctured* — note the *n-g* sound in *punc* — the *cher* sound represented by *ture*

Have the words entered in the spelling notebooks. Remind the pupils to review the words in their notebooks frequently and urge them to use the words in their creative writing.

Recall that the Mellops found an ancient urn in the cave. Help the pupils to build a spelling group as follows:

"Write *urn*. Put a *b* in front of it. What word have you made?" (*burn*) Continue on, making *churn*, *spurn*, *turn*. If the pupils do not know the meaning of *churn* and *spurn*, have them check the words in the dictionary and use them in meaningful sentences.

All  
Building  
spelling groups

## Lesson 2

### All *Syllabication of compound words*

### *Accent in compound words*

**Syllabication and Accent.** Elicit from the pupils that a compound word is made by putting two or more words together. Ask for some examples and write them on the chalkboard. Ask how compound words are divided into syllables and help the pupils to recall that compound words are first divided between the smaller words that make up the compound, and then within the smaller words according to the syllabication rules that apply. Have the words on the board divided into syllables.

Explain that when we pronounce compounds we tend usually to stress the first syllable strongly and say the second part of the compound more lightly. Point out that this is particularly the case when we are using the compound word in a phrase or sentence. Have individuals read the following phrases aloud as the group listens to detect the heavier and lighter stress in each compound word.

some homemade bedspreads  
an underground river  
painted by cavemen  
an Indian arrowhead  
uphill and down

Explain that when placing the accent marks on such compound words, a heavy accent mark (ˈ) is used for the heavily stressed syllable, and a light accent mark (ˌ) for the more lightly stressed syllable. Illustrate by placing the accent marks on the compound words on the board. Then write the following words on the board: *flintlock, earthquake, sunburn*. Have the pupils find these words in the dictionary to observe the use of heavy and light accent marks.

### *Individual* *Antonyms*

**Word Meaning.** Have the term *antonym* defined as a word that has the opposite meaning to another word. Then distribute copies of the following exercise to the pupils. (Answers are indicated for the teacher's convenience.)

Read each word in Column B. In Column A find a word that has the opposite meaning and write it on the line beside the word in Column B.

Column A	Column B	
1. display	modern	(ancient) _____
2. original	cellar	(attic) _____
3. ancient	destroyed	(created) _____
4. hill	hide	(display) _____
5. simple	valley	(hill) _____
6. decorated	lowered	(hoisted) _____
7. hoisted	plain	(decorated) _____
8. created	complicated	(simple) _____
9. attic	hope	(despair) _____
10. despair	copy	(original) _____

### All *Spelling compound words*

**Spelling.** Recall the technique of spelling unfamiliar compound words:

- Say the word softly, to make sure it is a compound.
- Consider the smaller words that join together to make the compound:
  - Are the smaller words words you know how to spell? If so, simply write them down, joining them together. (As examples, write *icecap, butterfly, overhead* on the board. Have them divided and their parts identified.)
  - Do you know how to spell one of the smaller words? Write it down, then apply vowel rules to the other word or words. If the unknown part has more than one syllable, say the syllables softly and apply the vowel rules. Then write the



unknown part and join it to the known part. (Write *thunderclap*, *brickwork*, *windswept* on the board. Have the words divided into their parts, and ask volunteers to explain the vowel rules which provide clues to the spelling of unfamiliar parts.)

- c. If both parts of the compound are unfamiliar, divide the word into parts, and the parts into syllables, and apply the vowel rules. (Demonstrate as above with the words *fingerprint*, *mudpuddle*, *sparkplug*.)
3. Always check in the dictionary if you are not sure you have spelled the word correctly.
  - a. A compound word may contain a long-vowel sound which could be spelled more than one way. Try writing the word the way you think it should be. If you are not sure that way is correct, check in the dictionary. (Use *windowpane*, *seahorse*, *cardboard* as examples.)
  - b. A compound word may contain irregular vowel sounds, irregular digraphs, or diphthongs. If you suspect this, check in the dictionary to make sure. (Use *bedspread*, *earthquake*, *saucepan*, *colorchart*, *powerhouse* as examples.)
  - c. A compound word may contain silent letters. If you think this might be so, check in the dictionary. (Use *honeycomb*, *folklore*, *afterthought* as examples.)

All

Try these!

Dictate the following sentences slowly and clearly as the pupils write them on worksheets:

The pioneers used homemade furniture.  
An arrowhead was found in an underground river.  
Oldtime dresses were displayed on turntables.  
He was accused of smuggling bones of cavemen out of the country.  
The museum contains things from faraway lands.  
Did you see the Indian arrowheads?  
I have a paperback book showing patterns for patchwork bedspreads.

Have any words that are misspelled entered in the pupils' lists of difficult words.

All

Let's spell  
these!

Write the following sentences on the board and have them read:

We saw an exhibit of costumes made a century ago.  
He took photographs of the display of Roman sculpture.  
That golden coffin came from the tomb of a king.  
The pistol has an engraved silver handle.  
The jar was found at the site of an ancient city.  
Have you visited the art gallery recently?

Call attention to the underlined words and discuss their spelling as follows:

*exhibit* — note the silent *h*

*century* — note the soft *c* before *e* — the *tur* representing the *cher* sound

*photographs* — note *p-h* representing the *f* sound

*sculpture* — note the *tur* representing the sound of *cher*. Remind the pupils to be sure to pronounce the *p*

*coffin* — note the double *f* — the *i* in the unaccented final syllable

*tomb* — note the *o* representing the long double-*o* sound — the silent *b*

*pistol* — note the *o* in the unaccented syllable

*engraved* — note the *e* in the unaccented first syllable

*site* — ask for the homonym for this word and note the difference in spelling between *site* and *sight*

*gallery* — note the short-*a* sound even though the *a* is followed by *l* — the double *l* — the *e* in the unaccented second syllable

Have the words entered in the spelling notebooks.

All  
Building  
spelling groups

Write the word *bedspread* on the board and call attention to the second part of the compound. Help the pupils to build a spelling group as follows:

"Write *spread*. Change the *spr* to *br*. What word have you made?" (*bread*) "Write *bread*. Change the *br* to *d*. What word have you made?" (*dead*) Continue in the same manner, making the words *dread*, *head*, *lead*, *read*, *stead*, *tread*, *thread*. Ask the pupils to name two words that are homonyms and spell the other forms — *lead*, *led*; *read*, *red*.

Ask the pupils to write *lead* again. "Change the *l* to *m* and add *ow* on the end of the word. What word have you made?" (*meadow*) "Write *stead*. Add *in* to the beginning. What word have you made?" (*instead*)

Urge the pupils to try to remember this word sequence as a spelling group in which the digraph *e-a* represents the short-*e* sound: *spread*, *bread*, *dead*, *dread*, *head*, *lead*, *read*, *stead*, *tread*, *thread*, *meadow*, *instead*. Have the meanings of any words that are unfamiliar checked in the dictionary.

## Lesson 3

All  
Review

**Syllabication and Accent.** Write the following words on the chalkboard or present them on a chart. Ask individuals to pronounce each word, tell how it should be divided into syllables, and indicate where the accent mark or marks should be placed. (Answers are indicated for the teacher's convenience.)

un'der ground'  
thirst'y  
be fore'  
col lect'  
gar'bage

un dis covered'  
qui'et ly  
ex ists'  
scram'bled  
to'ga

pot'ter y  
rest'less  
re mains'  
check'ers  
ev'i dence

All  
Recognizing  
synonymous  
expressions

**Word Meaning.** Remind the pupils that often words and phrases can be used to express the same meanings in different ways. Point out that many of the expressions in the selection "Buried Clues" could be worded differently to convey the same meaning.

Write the sentences below on the chalkboard, or duplicate them and distribute copies to the pupils. Ask the pupils to read each sentence, note the underlined expression, then find, in the list at the top, the phrase that has the same meaning, and write it on the line following the sentence.

took place  
things they valued most  
buried deeply  
not known before  
the early history of man

dug up  
rings and beads  
things we don't know  
rounded hills  
a gentle puff of breath

1. We know that these things really happened. (took place)
2. We are able to fill in some of the gaps in our knowledge. (things we don't know)
3. People were buried with their most treasured possessions. (things they valued most)
4. Great care must be taken when delicate things are to be unearthed. (dug up)
5. Where have we learned so much about the yesterdays of mankind? (the early history of man)
6. All that can be seen of buried cities are mounds covered with earth and plants. (rounded hills)
7. People have chosen to build again and again on one certain spot. (particular site)

All  
Using  
syllabication  
aids to spelling

**Spelling.** Remind the pupils that a great many words are easy to spell because they are spelled exactly as they sound. Most one-syllable short-vowel words fall into this category. Present *raft, pest, silk, golf, and chum* as examples.

"Many two- and three-syllable words are just as easy. Simply divide them into syllables and spell each syllable separately." Use *object, insist, solid, acorn, inhabit, neglected*. "Even longer words can be spelled successfully by this means, such as *investigate* and *identify*. Many longer words have prefixes or suffixes which aid further in spelling. If the prefixes and suffixes studied so far have been memorized, once they are identified they can be spelled with confidence, and only the root word remains to be figured out." Write *condition* on the board. Have the initial syllabic unit *con* and the suffix *tion* identified. Point out that only one syllable *di* remains and it is spelled as it sounds. Proceed in the same manner with *formation, constantly, regarded, existing*.

Sum up by saying that when about to spell an unfamiliar word one should say it in syllables and try spelling it syllable by syllable as it sounds, being careful to note any prefixes and suffixes. If there is nothing about the word that suggests hidden difficulties or irregularities, there is a good chance that the word will be spelled correctly. Stress that if there is any doubt at all, however, the correct spelling should be looked up in a dictionary.

All  
Try these!

Dictate the following sentences slowly and clearly as the pupils write them on their worksheets:

The scientist found a multiplication table engraved on a bone.  
Every object of value in the museum was listed in the catalog.  
The detective investigated the problem carefully.  
The expert identified the urn as belonging to the second century A.D.  
Several varieties of plants were studied in the laboratory.

Individual  
Changing y  
to i before  
certain endings

Remind the pupils to add any words they misspell to their lists of difficult words. If some of the pupils failed to spell the affixed forms *varieties, identified, and studied*, group them together and review the rule that words ending in a consonant and y change the y to i before adding most suffixes.

For practice, write the following words on the board.

1	2	3	4	5
century	deny	juicy	plenty	display
gallery	marry	early	beauty	enjoy
grocery	bury	heavy	happy	deny
library	empty	tiny	hasty	bury
factory	copy	pretty	merry	

*Column 1.* Have the pupils add *es* to these words and spell them.

*Column 2.* Have the pupils add *ed* to these words and spell them.

*Column 3.* Have the pupils add *er* or *est* to these words and spell them.

*Column 4.* Have the pupils add *ful* to *plenty* and *beauty*; *ness* to *happy*; and *ly* to *hasty* and *merry* and spell them.

*Column 5.* Have the pupils add *ed* to *display* and *enjoy*, *ing* to *deny* and *bury*, and explain why the y does not change to i in these instances.

Write the following sentences on the chalkboard and have them read:

All  
Let's spell  
these!

Every civilization has some form of government and religion.  
It is important to add to our knowledge of the past.  
It is difficult to uncover fragile objects without breaking them.  
We used a truck to haul our possessions to the new house.  
A lot of uncollected garbage and trash piled up during the strike.  
The scientist discovered some evidence of an ancient city in the foundations of its ruined buildings.

Call attention to the underlined words and discuss their spelling as follows:

*civilization* — ask the pupils to identify the root word *civilize* — note the soft sound of *c* before *i* — the *i* in the unstressed second syllable  
*government* — point out that this word is easy to spell if it is pronounced correctly — most people fail to pronounce the *n* and some children say *gʊv'əment*  
*religion* — note the *gi* representing the *j* sound — note the *o* in the unaccented syllable  
*knowledge* — note that the first part of the word is *know*, even though it is given a short-*o* pronunciation — the *dge* representing the *j* sound  
*fragile* — note the soft *g* before *i* — although both pronunciations are correct, urge the pupils to say *frəj'ɪl* rather than *frəj'əl* in the interests of spelling  
*haul* — note the *au* representing the short-*o* sound — ask a pupil to name and spell a homonym, *hall*  
*possessions* — note the two occurrences of double *s*, the first representing the *z* sound, the second the *sh* sound  
*uncollected* — have the prefix *un* identified — note the *o* in the unstressed second syllable — the double *l*  
*garbage* — note the *age* spelling in the unstressed syllable, representing the *ij* sound  
*evidence* — note the *i* standing alone as an unstressed syllable — the soft *c* before *e*  
*foundations* — have the word divided into syllables and the root word *found* identified

Have the words entered in the spelling notebooks.

All  
Building  
spelling groups

Write the new word *mound* on the board and have it pronounced. Recall the spelling group previously made, based on the word *found*, and have the pupils write as many words from that group as they can remember — *found*, *bound*, *ground*, *hound*, *mound*, *pound*, *round*, *sound*, *wound*.

## Lesson 4

All  
Reviewing  
suffixes er, or

**Structural Analysis.** Review the meaning of the terms *root word* and *suffix* and ask for a few examples of suffixed words. Then present the following words on the chalk-board:

singer	excavator
worker	director
ruler	actor
listener	visitor

Have each word pronounced and the root word and suffix identified. Ask how each suffix changes the meaning of the root word, and elicit that *er* and *or* make the root word mean "one who"; for example, *singer* means "one who sings"; *inventor* means "one who invents."

Introducing  
suffix ist

Now write on the board:

One who makes works of art is an artist.  
One who plays the violin is a violinist.  
One who drives a motor car is a motorist.

Call attention to the underlined words and have the suffix *ist* identified. Discuss the meaning this suffix gives to the root word and lead the pupils to see that *ist* changes the root word to mean "one who does something." An artist *makes* works of art; a violinist *plays* a violin; a motorist *drives* a motor car. Ask the pupils to suggest other

words with this suffix and use them in sentences. They may suggest *archaeologist*, *scientist*, *soloist*, *pianist*, *tourist*, *specialist*. Point out the similarity of the meaning of *ist* to the meaning of *er* and *or*.

*All*  
*Using*  
*dictionary*  
*illustrations*

**Using the Dictionary.** Remind the pupils that some dictionaries include pictures which helps one to understand just what a word means. Remark on the fact that the story "The Valley of the Kings" contains several words which are made clearer in the dictionary by the inclusion of pictures with the meanings.

Point out that the word *hieroglyphics* is an excellent example. Read the dictionary meaning, "a picture of an object standing for a word, idea, or sound." "This explanation tells us what the word means, all right, but it really doesn't help us to know what Egyptian hieroglyphics look like, does it?" Direct the pupils to find the word *hieroglyphics* in their dictionaries and look at the picture. Point out how knowing what hieroglyphics actually look like helps to make the dictionary definition clearer and rounds out our understanding of the word.

Proceed in the same manner with *hyena*, *mummy*, *ostrich*, and *x-ray*.

*All*  
*Spelling words*  
*with suffixes*  
*er, or, ist*

**Spelling.** Recall the lesson on suffixes *er* and *or*. Write *singer*, *worker*, *actor*, and *visitor* on the board and have them pronounced. Note that the *er* and the *or* suffixes are pronounced in the same way. Have the pupils find the words *singer* and *actor* in the dictionary and write the respellings on the board — sing'ər, ak'tər. Point out that the schwa symbol is used to indicate the light pronunciation of both *er* and *or*. Lead the pupils to see that there is no way of telling whether a word should be spelled with *er* or *or*. The correct spelling must be memorized. Whenever they wish to write a word which may take either *er* or *or*, therefore, they should check the spelling in the dictionary if they are not sure which is correct.

Now write *artist*, *violinist*, and *motorist* on the board and have the suffix *ist* identified. Point out that if they remember the spelling *i-s-t* of this suffix, they can use it with confidence and have only to use syllabication and vowel clues to spell the root word.

Warn the pupils, though, to be careful to pronounce correctly words having this suffix, because there are sometimes changes in the root word before the suffix is added. Write on the board *scientist* and *pianist*. Have the root words identified and written on the board — *science* and *piano*. Call attention to the fact that in *scientist* the *ce* is replaced by *t* when the suffix is added; in *pianist*, the *o* is dropped. Both words can be easily spelled, however, if they are carefully pronounced and divided into syllables.

Have the pupils add *or* and *ist* to their list of suffixes.

*All*  
*Try these!*

A number of words having the suffixes *er* and *or* are so frequently seen that the pupils should be able to spell most of them correctly. Dictate the following sentences slowly and clearly as the pupils write them on worksheets.

The harpist played very well for a beginner.  
The director sent the actor to a doctor.  
The scientist showed his helper the photograph.  
The pianist was a visitor at the inventor's home.  
The motorist put on his blinker to signal a left turn.

Have the pupils enter any misspelled words in their lists of difficult words.  
Write the following sentences on the chalkboard and have them read:

*All*  
*Let's spell*  
*these!*

A soldier guarded the entrance to the tomb.  
The exact location of the tomb was unknown.  
Some people feared that germs of ancient diseases might still linger in the burial place.  
We saw photographs of the excavators working on the excavation.  
The victim was killed under mysterious circumstances.  
The radio broadcast of a story about a mummy's revenge was full of suspense and magical events.



Call attention to the underlined words and discuss their spelling as follows:

*soldier* — note the *di* representing the *j* sound

*entrance* — note the *a* in the unaccented syllable — the soft *c* before *e*

*location* — have the word divided into syllables — note the long *o* and long *a* in the open syllables — the *tion* suffix

*germs* — note the soft *g* before *e*

*burial* — note the *ur* representing the *er* sound as in *term* — the *i* standing alone as an unaccented syllable — the *a* in the final unaccented syllable

*excavators*, *excavation* — have the root word identified — *excavate*. Note the *a* in the unaccented second syllable — the *or* suffix

*victim* — note the *c* representing the *k* sound — the *i* in the unaccented syllable

*circumstances* — this word is easily spelled syllable by syllable — note the soft *c* before *i* and before *e*

*broadcast* — have the two parts of the compound identified — note the irregular *oa* digraph representing the short-*o* sound

*mummy* — note the *u*, as opposed to the *o* in the pet name for mother, *mommy*

*revenge* — note the soft *g* before *e*

*suspense* — note the *s* in the final syllable, not *c* as in so many words

*magical* — have the root word *magic* identified — note the *a* in the unaccented final syllable

Have the words entered in the spelling notebooks.

Write the word *sheath* on the board and help the pupils build a spelling group as follows:

“Write *sheath*. Change the *sh* to *h*. What word have you made?” (*heath*) “Write *sheath*. Change the *sh* to *n* and put *be* in front of it. What word have you made?” (*beneath*) “Write *sheath*. Change the *sh* to *wr*. What word have you made?” (*wreath*) Encourage the pupils to remember *sheath*, *heath*, *beneath*, and *wreath* as a spelling group. If the meaning of *heath* is not known, have it looked up in the dictionary.

Write the word *thrill* on the board and have the pupils recall as many words as they can in the spelling group they made earlier commencing with the word *quill*.

## Progress Check

**Word Meaning.** To check the pupils’ understanding of the meanings of some of the new words of the unit, distribute copies of the following test:

Read each sentence. Notice the underlined word or phrase in it. Find in the list of words a word that means the same or almost the same as the underlined word or phrase. Write it on the line after the sentence.

location  
display  
proof

centuries  
prisoners  
breakable  
belongings

doorway  
robbers  
diggers

1. The museum had an exhibit of chinese urns. (display)
2. Some ancient treasures lay buried for many hundreds of years. (centuries)
3. Be careful! Those glasses are fragile. (breakable)

4. I packed my possessions and moved to another house. (belongings)
5. They couldn't decide on a site for the new building. (location)
6. There is no evidence that an ancient civilization existed here. (proof)
7. Mrs. Mellops stood in the entrance and waved goodbye. (doorway)
8. The excavators unearthed an old tomb. (diggers)
9. The Mellops took their captives to the police station. (prisoners)
10. Thieves had stolen most of the valuable things. (robbers)

All  
Recognizing  
dictionary  
respellings

**Using the Dictionary.** To check the pupils' ability to recognize dictionary respellings and the vowel symbols introduced so far, distribute copies of the following test.

Read each sentence and say the underlined word softly to yourself. Then draw a line under the dictionary respelling for the underlined word.

Key:    hat, āge, cāre, fār; let, bē; it, īce;  
         hot, ōpen, ōrder; əbove, takən

1. The young Mellops loved their parents.  
      pār'ənts            pā'rənts            pərents'
2. Mother is making me a blue bedspread.  
      bed'spred'        bed'spred'        bed'sprād'
3. A hyena has been given to the zoo.  
      hē'anə            hī'nə            hī ē'nə
4. The king was buried in a golden coffin.  
      kō'fan            kof'an            kə fin'
5. The poor man was beaten up by thugs.  
      tugs            thūgs            thugz
6. Don't forget to put out the garbage.  
      gār'bij            gār'bij            gār bāj'
7. The boy's room was in disorder.  
      dis'ər dər        dis ōr'dər        də sōr'dər
8. The artist created a beautiful picture.  
      krē āt'id            krē'tid            krā'tid
9. The smugglers began to accuse each other.  
      ak'əs            ā'kūz            ə kūz'
10. They were digging on the western slope of the mound.  
      slop            slōp            slō'pē
11. The boys floated down the river on a raft.  
      raft            roft            rāft

All  
Spelling  
test

**Spelling.** The following words have been taught as special spelling words in this unit:  
*accused, captives, smugglers, descent, cavern, investigated, create, icicles, punctured, exhibit, century, photographs, sculpture, coffin, tomb, pistol, engraved, site, gallery,*



*civilization, government, religion, knowledge, fragile, haul, possessions, uncollected, garbage, evidence, foundations, soldier, entrance, location, germs, burial, excavators, excavation, victim, circumstances, broadcast, mummy, revenge, suspense, magical.*

Dictate the following sentences. Top groups may be expected to write the complete sentences; middle groups may write some sentences selected by the teacher, and the underlined words from the rest of the sentences; bottom groups may try to write some of the complete sentences if the teacher thinks they are ready to do so, but for the most part should be expected to write the underlined words only.

1. In the tomb they found a golden coffin containing the mummy of a king.
2. The soldier accused the captives of smuggling pistols.
3. A beautiful design was engraved on a fragile burial urn.
4. The CBC will broadcast a talk on the government and religion of an ancient civilization.
5. He used a ladder for the descent into the excavation.
6. It is a big job to haul food for the scientists and excavators to the site of the digging.
7. This is a photograph of the entrance to the cavern.
8. The gallery had an exhibit of sculpture of the first century B.C.
9. I seem to have a lot of possessions.
10. The evidence suggested that the man was the victim of an accident.
11. The detective investigated and found that a sharp rock had punctured the tire.
12. This is a story of revenge and suspense.
13. The sun shining on the icicles created a picture of magical beauty.
14. It is hard to find a good location for a garbage dump.
15. The air of the tomb was free of germs.
16. The musician refused to play under such difficult circumstances.
17. Uncollected trash and the foundations of ancient buildings add to our knowledge of the past

## Lesson 5

*All  
Introducing  
prefix mis*

**Structural Analysis.** Write the following sentences on the chalkboard:

It was Pablo's misfortune that Encyclopedia was a good detective.  
Pablo was sorry that he had misbehaved.

Have the sentences read aloud and note the underlined words. Call attention to the parts that are the same in the words. Explain that in these words *mis* is a prefix and have the term *prefix* defined as a syllable added to the beginning of a root word which changes the meaning of the root. Help the pupils work out the meanings of the underlined words — *misfortune* (bad fortune), *misbehaved* (behaved wrongly). Recall the rule governing the syllabication and accenting of prefixed words, and ask volunteers to divide the words into syllables, place the accent mark, and pronounce them (mis for'tune, mis be haved').

Present the following words on the chalkboard:

mistreat	misunderstood	mislead
misinformed	misfit	misdeed
mislay	mistook	misread

Ask volunteers to give the meaning of each word and use it in a meaningful sentence.

**Word Meaning.** Distribute copies of the following exercise for independent work. (Possible answers are indicated. Accept any responses that are correct.)

*All  
Words with  
multiple meanings*

1. When is a case not something a detective works on?  
(When it is a box.)
2. When is a scrap not a small piece of something  
(When it is a fight.)
3. When can't a leg run?  
(When it is the leg of a chair or table.)
4. When is spring not a season of the year?  
(When it is a leap or a jump.)
5. When is a drop not a small round amount of liquid?  
(When it is a sudden fall.)
6. When are chips not good to eat?  
(When they are chips of wood.)
7. When are arms not part of the human body?  
(When they are guns.)
8. When is a call not a shout?  
(When it is a short visit.)
9. When is an object not something you can see and touch?  
(When it is an aim or a goal.)
10. When is fine not good but a punishment?  
(When you have to pay one.)

All  
Spelling words  
with prefixes

**Spelling.** Recall that memorizing prefixes can be a great help in spelling. If a word has one or more known prefixes, the first part can be written down with confidence and attention can be concentrated on the spelling of the rest of the word. If the rest of the word causes difficulty, knowing how to spell the first part makes it easy to find the word in the dictionary to check its spelling.

Write the following words on the board and have the pupils identify the prefixes or initial syllabic units:

beneath  
despite

unlock  
return

confess  
excite

mistake  
disappear

Have the pupils add *mis* to their list of prefixes.

All  
Try these!

Dictate the following sentences slowly and clearly as the pupils write them on worksheets:

Sally was certain they were mistaken.  
The untidy room contained some repainted junk.  
Everyone misunderstood Pablo's art except Sally.  
Encyclopedia was not discouraged.  
He was determined to uncover some clues.  
Pablo was sorry for his misdeeds.

Have any words misspelled entered in the lists of difficult words.  
Write the following sentences on the board and have them read:

All  
Let's spell  
these!

The artist had his studio in an attic.  
The detective finally caught the thief.  
She stared in admiration at the picture.  
Even a broken mirror and bits of metal are used in modern sculpture.

Call attention to the underlined words and discuss their spelling as follows:

*studio* — note the long *u* in the open syllable — the adjacent pronounced vowels — the *i* representing the long-*e* sound

*attic* — note the double *t* — the *c* with the hard *k* sound

*detective* — note the *c* with the hard *k* sound — the *i* with the short sound even though the word ends in silent *e*

*thief* — note the irregular *ie* digraph representing the long-*e* sound — recall the rhyme about *i* before *e*

*admiration* — note the *i* in the unaccented second syllable

*mirror* — note the double *r* — the *o* in the unaccented syllable

*metal* — note the *a* in the unaccented syllable

Have the words entered in the spelling notebooks.

All  
Building  
spelling groups

Help the pupils to build a spelling group based on the word *growl* as follows:

"Write *growl*. Change the *gr* to *f*. What word have you made?" (*fowl*) "Write *fowl*. Change the *f* to *h*. What word have you made?" (*howl*) Continue in the same manner, making *owl*, *prowl*, *scowl*, *yowl*. Ask for a homonym of *fowl*. (*foul*) Have the two words used in meaningful sentences. If the pupils are unfamiliar with the meaning of any of the words, have them find the meaning in the dictionary. Encourage the pupils to remember *growl*, *fowl*, *howl*, *owl*, *prowl*, *scowl*, *yowl* as a spelling group.

## Lesson 6

Individual  
Review of  
dictionary  
symbols for  
sounds of o

**Using the Dictionary.** Write on the board the key words for the sounds of *o*, including the dictionary symbols.

1. *o as in* hot, rock

2. *ō as in* open, go

3. *ô as in* order, door

4. *o as in* lemon, favor (ə)

Pronounce each word in the list below and ask which key word contains the same sound of the vowel *o*. (Numbers of the key words are supplied for the teacher's convenience.) Recall that the schwa symbol is used for the sound of *o* in unstressed syllables. Remind the pupils to note where the accent falls when considering whether or not the schwa is used.

(1) tongs

(2) coldly

(3) forehead

(4) person

(2) spoke

(3) horse

(1) office

(4) corrected

(1 or 3) already

(2) moan

(4) police

(1 or 3) caught

(2) motioned

(4) encyclopedia

(3) drawer

(3) mournful

All  
Appreciating  
action words

**Language Development.** Point out to the pupils that the author has used a number of well-chosen action words which add color to the story. Write the following sentences on the board, or duplicate them for independent work. Have the pupils retell or rewrite each sentence, using a more ordinary action word, to note how effective the colorful word is in each instance. (Possible answers are indicated. Accept any that are correct.)

1. One policeman dropped a diamond necklace on the desk.  
(One policeman put a diamond necklace on the desk.)
2. The old man's voice cracked as he spoke  
(The old man's voice broke as he spoke.)
3. The chief glanced nervously at Alphonse.  
(The chief looked nervously at Alphonse)
4. He drummed his fingers on the desk.  
(He tapped his fingers on the desk.)
5. Alphonse glared at the old man.  
(Alphonse looked at the old man.)
6. He banged his fist on the desk.  
(He hit the desk with his fist.)
7. The old man sagged in the arms of the policeman.  
(The old man hung down in the arms of the policemen.)
8. Alphonse searched the labels on the drawers.  
(Alphonse looked at the labels on the drawers.)
9. He flipped through the cards in the file drawer.  
(He looked quickly through the cards in the file drawer.)
10. He turned and strode across the room.  
(He turned and walked across the room.)
11. The old man squirmed in his chair.  
(The old man moved in his chair.)
12. He waved the card in front of the old man's face.  
(He held the card in front of the old man's face.)
13. He clenched his fist and shook his head.  
(He closed his fists and shook his head.)
14. Alphonse shrugged.  
(Alphonse raised his shoulders.)

All  
Spelling words  
with the short  
and long sounds  
of o

**Spelling.** Recall the sounds of *o* as in *hot* and *rock*, *o* as in *open* and *go*, *o* as in *order* and *door*, and *o* in unaccented syllables, as in *lemon* and *favor*.

"In most cases, a word or a syllable containing the short-*o* sound is spelled with the vowel *o*." Write *knock*, *office*, *tongs*, on the board as examples.

"There are some exceptions to be remembered, however." Write *brought*, *hall*, *walls*, *causing*, and *crawl* on the board and have them pronounced. "We have already built a spelling group which includes the word *brought*." Have the pupils recall *bought*, *brought*, *fought*, *sought*, *thought*, *ought*. "If you remember this group, you should have no trouble spelling the words in it."

"If the short sound of *o* is heard after the consonant *w*, you can be sure an *a* is used in the spelling to represent the short-*o* sound." Write *walls*, *water*, *wash* on the board as examples.

"The other exceptions are liable to cause spelling difficulties. Quite often *a* is used to represent the short-*o* sound before *l*. Fortunately this happens for the most part in

words you see often, so that you may be able to tell just by writing the word down if an *a* is correct." Write *ball, call, fall, hall, mall, pall, small, stall, tall, thrall, always, already* on the board and point out that *pall* and *thrall* are the only two that are not seen often.

"Sometimes *au* represents the short-*o* sound." Write *causing, haul, exhausted* on the board. "The only way to be sure of this spelling is to memorize words containing it whenever you see them." Recall the spelling group based on *taught*.

"You have built two spelling groups in which the short-*o* sound is represented by *aw*." Recall the spelling groups based on *crawl* and *saw*.

"If you wish to spell a word containing the short-*o* sound and you are not sure which letter or letters should be used, always check the spelling in the dictionary."

"Spelling words with the long-*o* sound is likely to be tricky." Write on the board *stole, coat, cold, slow, motion*. "You have already built spelling groups with some of these spellings of the long-*o* sound." Recall the groups based on the words *bold, jolt, grow, stroll, yoke*. Help the pupils to build a group based on *coat* – *coat, boat, bloat, float, goat, gloat, moat, throat*.

"Usually when the long sound of *o* comes at the end of a syllable, the letter *o* is used alone." Write *motion, moment, potion* on the board.

"Whenever you are not sure of which letters to use in spelling words with the long-*o* sound, remember, check in the dictionary."

All  
Try these!

Dictate the following sentences slowly and clearly as the pupils write them on worksheets:

The old man knows those men in the photograph.  
He knocked on the door of the doctor's office.  
The tall soldier dropped the provisions he had brought on the table.  
The artist taught us to notice small objects.  
The cold caused the water to freeze.

Have any words that are misspelled entered in the lists of difficult words. Remind the pupils to review the spelling of these words frequently and to use them in creative writing assignments so that they will remember them.

Write the following sentences on the board and have them read:

All  
Let's spell  
these!

The results of the experiment surprised the scientist.  
The detective abruptly accused the man of being a criminal.  
The cards for the filing system are kept in metal drawers.  
The thief squirmed in his chair as the detective stared at him steadily.

Call attention to the underlined words and discuss their spelling as follows:

*experiment* – note the initial syllabic unit *ex* – note that the *e* in the stressed syllable is short and is not influenced by the *r* which follows – note the *i* and the *e* in the unstressed third and fourth syllables

*abruptly* – note that this word is easily spelled if it is carefully pronounced so that both the *p* and the *t* are heard

*criminal* – stress the pronunciation of this word – it is *krim'ə nəl*, not *krim'nəl* – note the *i* standing alone as an unstressed syllable – the *a* in the final unstressed syllable

*system* – note the *y* representing the short-*i* sound – the *e* in the unstressed syllable

*drawers* – note that the word is spelled as if it were *draw-er* but is pronounced *drôr*

*squirmed* – note the *ir* representing the sound of *er* as in *term*

*steadily* – note the irregular vowel digraph *ea* representing the short-*e* sound. Ask someone to tell and spell the root word and note that the *y* was changed to *i* before *ly* was added.

Have the words entered in the spelling notebooks.

Review the various spelling groups for sounds of *o*:

*bought, brought, fought, sought, thought, ough*  
*ball, call, fall, hall, mall, pall, small, stall, tall, thrall, wall, always, already*  
*taught, caught, naught, daughter, slaughter, aught*  
*crawl, bawl, drawl, shawl, sprawl*  
*saw, caw, claw, draw, flaw, haw, jaw, law, paw, squaw, raw, straw, thaw*  
*yoke, bloke, broke, coke, choke, joke, poke, smoke, spoke, stoke, stroke, woke*  
*bolt, bold, cold, fold, gold, hold, mold, sold, scold, told*  
*jolt, bolt, colt, volt*  
*grow, grown, blown, flown, known, shown, thrown*

## Lesson 7

**Using the Dictionary.** Have the pupils define the terms *guide words* and *entry words*. Write *allies* and *noticed* on the board. Remind the children that entry words in a dictionary are usually given in the root form and that the meanings have to be adapted to fit other forms of a word. Ask pupils to tell the root words of *allies* and *noticed*. Have them find each word in the dictionary, read the meaning given for the root form, and tell how the meaning would have to be adapted to fit the form of the word as listed on the board.

- ally — a person or state united with another person or state for some special purpose  
allies — more than one person or state united with others for a special purpose  
notice — see; take note of  
noticed — saw; took note of

Ask the pupils to locate the entry words in the dictionary for *pilgrims, sadly, armies, survived, happier, fighting, gloated, climbing*. Have them give the adapted definitions, in the same manner as above.

**Word Meaning.** Give practice in selecting the correct dictionary meaning to fit the context in which a word is used by having the pupils do the following exercise.

Read each sentence and note the underlined word. Look up the word in the dictionary. Write on the blank line the dictionary meaning of the word as it is used in the sentence.

1. The troubled king found solace in his minstrel's company.  
(comfort; relief)
2. Having made a truce with the Saracens, Richard set out for home.  
(a stop in fighting)
3. Blondel proved his devotion to the king.  
(deep, steady affection; feeling of loyalty)
4. No one knew about Richard's plight.  
(state or condition, usually bad)
5. The minstrel carried his harp slung over his shoulder.  
(hung so as to swing loosely)



6. A tremendous fortune in gold was demanded as the king's ransom.  
(the price paid or demanded before a captive is set free)

---

7. All the people contributed to ransom the king.  
(give money or help)

---

All  
Spelling words  
containing the  
or and ar sounds

**Spelling.** Write the key words *order, door; lemon, favor* on the chalkboard. Have the first two read and note the two ways of spelling to represent the same sound. Recall that in most words the sound of *o* as in *order* is represented by *or*. "When spelling an unfamiliar word containing this sound, try writing it down using the *or* spelling. If it looks all right, the chances are that it is correct. But if there is anything about the word that suggests it might require another spelling, check with the dictionary."

"There are several other spellings used to represent the sound of *o* as in *order*. One, of course, is the spelling of *door*. Others are *pour, roar, and war*." Write these words on the board. "These spellings have to be remembered, but fortunately, this is not hard to do. We have already built spelling groups based on *door, pour, and roar*." Have the pupils recall these groups:

*door, floor*  
*pour, your, four, fourth, court, course*  
*roar, soar, board, hoard*

"The *ar* spelling as in *war* is easy to remember. Just as a short-*o* sound following *w* is usually represented by the vowel *a*, so the sound of *o* as in *order* is also represented by an *a* in most words or syllables beginning with *w*." Write on the board *war, warm, warmth, warn, warp, wart, dwarf* as examples. "Don't forget the exceptions though." Write *wore* and *worn* on the board.

"There is no easy way to determine the spelling of unaccented syllables, as in *lemon* and *favor*. These have to be memorized. Always check with the dictionary when spelling any words you are not absolutely sure of."

All  
Try these!

Dictate the following sentences slowly and clearly as the pupils write them on their worksheets:

The ship sailed out of the harbor with a visitor on board.  
As the sailors headed north a storm forced them off course.  
There is an error in that report.  
The doctor's office is on the fourth floor.  
The excavator found a mirror with an engraved handle.  
My story is shorter than yours.

Have any misspelled words entered in the lists of difficult words.

All  
Let's spell  
these!

Write the following sentences on the board and have them read:

The King went on a crusade to free the Holy Land.  
After a truce was signed, those who survived returned home.  
The allies refused to contribute to the imprisoned king's ransom.  
Minstrels provided welcome entertainment.  
Although he had sung numerous songs, the audience clamored for more.

Call attention to the underlined words and discuss their spelling as follows:

*crusade, truce* — note the *u* representing the double-*o* sound — the *s* in *crusade* and the *c* in *truce* both representing the same sound  
*survived* — note the *ur* in the first syllable



*allies* — note the short-*a* sound even though the *a* is followed by *l* — the double *l*. Ask a pupil to tell and spell the singular form.

*contribute* — note that this word is easy to spell syllable by syllable

*imprisoned* — note the *s* representing the *z* sound — the *o* in the unaccented syllable

*ransom* — note the *o* in the unaccented syllable

*entertainment* — note that this word is easy to spell syllable by syllable — call attention to the *er* in the unaccented second syllable — the *ai* digraph — the *e* in the unaccented final syllable

*numerous* — note the *u* representing the double-*o* sound — the *er* in the unaccented second syllable — the *ous* ending

*clamored* — note the *or* in the unaccented syllable.

Have the words entered in the spelling notebooks.

## Lesson 8

### *Individual Reviewing suffixes*

**Structural Analysis.** Duplicate the following exercise and distribute copies to the pupils for independent use. (Answers are indicated for the teacher's convenience.)

Read each sentence and the root word after it. Add to the root word one of the suffixes below the sentence, to form a word that will go in the blank in the sentence. The meaning of the sentence will help you decide which suffix to use.

1. Tom was delighted with the (fatness) of the two pigs. fat  
ing          ness          less          ed
2. A market full of squealing pigs is a (noisy) place. noise  
ness          ing          y          ly
3. He began (parading) the pigs down the street. parade  
ish          like          ing          able
4. The strange procession was a (laughable) sight. laugh  
or          ing          ed          able
5. Tom may have looked (foolish) but he was really smart. fool  
like          ish          ed          able
6. As he headed (homeward) he was pleased with the success of his idea. home  
ing          ed          able          ward
7. He led the pig procession in the (direction) of his shop. direct  
able          y          tion          ful
8. Tom welcomed every (visitor) into his shop. visit  
like          ward          ed          or

### *Individual Recognizing homonyms*

**Word Meaning.** Ask the pupils to tell the meaning of the term *homonym* and give a few examples. Then write the following pairs of words on the chalkboard and call upon volunteers to use each pair of words in meaningful sentences.

tail - tale  
hire - higher  
wares - wears

feat - feet  
sight - site  
weight - wait

earn - urn  
bury - berry  
haul - hall

All  
Reviewing the  
role of suffixes  
in spelling

**Spelling.** Write the following words on the board and have the suffixes identified.

widen	parading	loudly	hurried
soapy	commotion	tourist	northward
fattest	carefully	larger	piggish

Recall that if suffixes have been memorized they help you to spell at least part of a suffixed word with confidence and allow you to concentrate on the spelling of the root word.

Individual  
Reviewing changes  
in root words  
ending in a  
single consonant  
or *e* when some  
suffixes are added

If any pupils are having difficulty remembering to double final consonants or drop final *e* before adding certain suffixes, group them together for review. Call attention to the words *widen*, *larger*, *fattest*, and *piggish*. Have the suffixes identified again, and call upon pupils to spell the root word in each case. Ask the pupils to explain the changes in the root words when the endings were added. Recall the rules governing these changes: when a short word or a syllable contains a single short vowel followed by a single consonant, the final consonant is doubled before a suffix is added; when a word or syllable ends in silent *e*, the *e* is usually dropped before a suffix beginning with a vowel is added.

All  
Try these!

Dictate the following sentences slowly and clearly as the pupils write them on their worksheets:

Tom's plan was not as foolish as it seemed.  
The owner was pleased with the fatness of his pigs.  
He looked with admiration at their pinkish skins and curly tails.  
He smiled happily as he made his way homeward.  
The Irishman carelessly tripped over the pigs.  
An artist painted a picture of the funny sight.

Have any misspelled words entered in the lists of difficult words.

All  
Let's spell  
these!

Write the following sentences on the board and have them read:

The strange procession caused quite a commotion.  
The crowd showed its approval by cheering loudly.  
The Irishman needed encouragement when the pigs refused to move.  
The tassel on his hat bobbed up and down as he walked.  
It was a successful way to advertise bacon and ham.  
Someone even wanted to buy the artificial ham over the doorway.  
Imagine a pig on skis!

Call attention to the underlined words and discuss their spelling as follows:

*pro*cession — note the soft *c* before *e* — the double *s* and the *i* representing the *sh* sound — the *o* in the unstressed final syllable. Stress the need to pronounce the first syllable correctly. Some children say *per* instead of *pro*.

*com*motion — note the *o* in the unstressed first syllable — the double *m* — the long *o* in the open syllable

*ap*proval — note the *a* in the unstressed first syllable — the double *p* — the *o* representing the double-*o* sound — the *a* in the unstressed final syllable

*encour*agement — note the *our* representing the sound of *er* as in *term* — the *a* in the unstressed third syllable — the soft *g* before *e* — the *e* in the unstressed final syllable

*tassel* — note the double *s* — the *e* in the unstressed syllable

*ad*vertise — note the *er* in the unstressed second syllable — the *s* representing the *z* sound

*bacon* — note the long *a* in the open syllable — the hard-*c* sound before *o* — the *o* in the unstressed syllable

*artificial* — note the *ar* diphthong — the *i* in the unstressed second syllable — the *ci* representing the *sh* sound — the *a* in the unstressed final syllable

*skis* — note the *sk* blend — the *i* representing the long-*e* sound. Point out that it is easy to remember that the plural form is spelled by simply adding *s* by demonstrating what happens if you add *es*. Give them the inflected forms *skied* and *skiing* and note especially the odd occurrence of two *i*'s coming together.

Have the words entered in the spelling notebooks.

Help the pupils to build a spelling group as follows:

All  
Building  
spelling groups

"Write *loud*. Change the *l* to *cl*. What word have you made?" (*cloud*) Continue on, making *proud* and *shroud*. If the pupils do not know the meaning of *shroud*, have them find it in the dictionary.

Write the word *nudge* on the board. Have the pupils recall the spelling group *judge*, *budge*, *drudge*, *fudge*, *grudge*, *nudge*, *sludge*, *trudge*.

## Progress Check

Note. Since most of the lessons in this unit have been devoted to reinforcing skills already taught, only the spelling test need be given in this progress check.

All  
Spelling  
test

**Spelling.** The following words have been taught as special spelling words in this unit: *studio*, *attic*, *detective*, *thief*, *admiration*, *mirror*, *metal*, *experiment*, *abruptly*, *criminal*, *system*, *drawers*, *squirmed*, *steadily*, *crusade*, *truce*, *survive*, *allies*, *contribute*, *imprisoned*, *ransom*, *entertainment*, *numerous*, *clamored*, *procession*, *commotion*, *approval*, *encouragement*, *tassel*, *advertise*, *bacon*, *skis*, *artificial*.

Dictate the following sentences. Top groups may be expected to write the complete sentences; middle groups may write some sentences selected by the teacher, and the underlined words from the rest of the sentences; bottom groups may try to write some of the complete sentences if the teacher thinks they are ready to do so, but for the most part should be expected to write the underlined words only.

1. The detective found the ransom note in the artist's studio.
2. The criminal imprisoned the man in the attic of an old house.
3. The scientist appreciated the encouragement of his friends as he worked steadily on his experiment.
4. Do you like to ski on artificial snow?
5. A funny procession contributed to the entertainment.
6. The girl stared at herself in the mirror with admiration.
7. The crusade ended abruptly when the allies began to fight among themselves.
8. The manager gave his approval to the new filing system.
9. The papers in the metal drawers survived the fire.
10. There was quite a commotion when the actors discovered that a thief had stolen all the tassels from the costumes.
11. The boy squirmed in his seat as the teacher told of his numerous misdeeds.
12. The tired soldiers clamored for a truce.
13. Bacon is being advertised at bargain prices this week.

## Lesson 9

All  
*Introducing the*  
*dictionary*  
*symbol*  
*ê as in er*

**Using the Dictionary.** Write *term, serve, learn, pearl* on the chalkboard and have the words pronounced. Call attention to the sound of *er* and *ear* in these words. Explain that the dictionary has a symbol for the sound — ê. Have the pupils find this symbol in the Pronunciation Key of the dictionary and note the key words — *term, learn*.

Now write on the board *girl, shirt, work, worm, burn, turn* and have them pronounced. Ask the pupils what they notice about the sound heard in each of these words. Elicit that in these words *ir, or,* and *ur* are all sounded alike, that all contain the same sound as is heard in *term* and *learn*. Explain that the dictionary uses the same symbol *e* to indicate this sound, no matter what the spelling may be. To verify this, have the pupils find *burn, girl, work* in the dictionary and note the respellings *berñ, gèrl, wèrk*. Then have them find the respellings of the following words in the dictionary: *certain, early, occur, squirrel, thirsty, worse*.

To provide additional practice, write the following phrases and dictionary respellings on the board. Ask individuals to underline the correct respelling for the underlined word in each phrase. The Pronunciation Key in the dictionary may be used if necessary. (Answers are indicated for the teacher's convenience.)

began to squirm (skwôrm, skwèrm)

a food market (mer'kit, mǎr'kit)

burst a sack open (būrst, bêrst)

a big bear (bèr, bǎr)

in the world (wèrd, world)

right in here (hèr, hêr)

an old urn (ûrn, èrn)

a singing bird (bīrd, bèrd)

a rich merchant (mèr'chant, mǎr'chant)

the candy store (stèr, stôr)

curious people (kèr'ê əs, kûr'ê əs)

caught a germ (jûrm, jèrm)

All  
*Spelling words*  
*containing the*  
*sound of er*  
*as in term*

**Spelling.** Recall from the lesson introducing the dictionary symbol for the sound of *e* as in *term* the various ways of representing this sound in spelling. Write on the board *term, learn, girl, burn, work*. Point out that for this reason there is no way of knowing, just by saying or listening to a word containing this sound, which spelling is correct. You have to depend on memory. The one thing the sound does do is to let you know that unfamiliar words containing it must be looked up in the dictionary.

"There is one spelling, however, which is certain." Write *work, word, world* on the board. "Whenever this sound is preceded by *w*, you can be fairly sure that the spelling is *or*. One notable exception is the verb *were*."

All  
*Try these!*

Dictate the following sentences slowly and clearly as the pupils write them on worksheets. (The words containing the sound of *e* as in *term* have all been taught in previous spelling lessons.)

The snake was determined to go down the circular stairs.

The earthquake occurred early Thursday morning.

The first quake was the worst.

Under the circumstances you deserve to survive the emergency.

We heard that you were planning a perfect trip around the world.

All  
*Let's spell*  
*these!*

Write the following sentences on the chalkboard and have them read:

Do you guarantee that the snake is harmless?

The snake slithered down the stairs.

What an extraordinary thing to have as a pet!

The mouse squeaked as it scampered across the floor.

Ben had to shout to be heard above the hubbub of the market.

He had lodgings near the market.

The woman shuddered as she looked at the shabby furniture and the muddle in the room.

Call attention to the underlined words and discuss their spelling as follows:

*guarantee* — note the silent *u* — the *a* in the unaccented second syllable — the double *e*  
*slithered* — note the *er* in the unaccented syllable  
*extraordinary* — point out that this word is easy to spell syllable by syllable. Although both pronunciations are correct, encourage the pupils to say eks'trə'ɔːdnəri ē rather than eks trɔː' də ner ē in the interests of spelling.  
*squeaked* — note the regular *ea* digraph  
*scampered* — note the *sc* blend with the *c* representing the *k* sound — the *er* in the unaccented syllable  
*hubbub* — note the double *b*  
*lodgings* — note the *dg* representing the *j* sound — have the root word spelled  
*shuddered* — note the double *d* — the *er* in the unaccented syllable  
*shabby* — note the double *b*  
*muddle* — note the double *d* — the *le* ending

Have the words entered in the spelling notebooks.

Help the pupils to build a spelling group as follows:

All  
Building  
spelling groups

"Write *sir*. Change the *s* to *f*. What word have you made?" (*fir*) "Write *fir*. Change the *f* to *st*. What word have you made?" (*stir*) "Write *stir*. Change the *st* to *g* and add *l* to the end of the word. What word have you made?" (*girl*) Continue in the same manner, making *swirl*, *twirl*, *chirp*, *dirt*. Ask a pupil to name and spell a homonym for *fir* (*fur*). Have both words used in meaningful sentences.

## Lesson 10

Individual  
Dictionary  
symbols for  
sounds of i

**Using the Dictionary.** Recall the dictionary symbols for the chief sounds of *i* and write the key words on the board:

i as in pin  
 i as in ice  
 ə as in pencil

Write the following words on the chalkboard or duplicate for independent work. Beside each word write its dictionary respelling, omitting the *i*. Have each word pronounced and ask pupils to write in the *i* with its dictionary marking, or the schwa if that is called for. (Complete diacritical markings are given for the teacher's convenience.)

alīve	ə liv'	quantity	kwon'tə tē	hastily	hāst'ə lē
liver	liv'ər	arthritis	ar thrī'təs	victim	vik'təm
animal	an'əməl	necktie	nek'tī'	plight	plīt
liquid	lik'wəd	strike	strīk	criminal	krim'ə nəl
tiny	tī'nē	blink	blink	civilize	siv'ə līz

Remind the pupils that *y* sometimes represents the sound of long or short *i*. Write these words on the board. Have each word pronounced and the sound represented by *y* identified. Write the dictionary respellings on the board, omitting the *i* and ask pupils to write in the missing vowel and its marking in each one.

system	(sis'təm)	eyelid	(i'lid)	hypnotize	hip'nə tīz
hyena	(hī e'na)	fly	(flī)	deny	(dī nī')

Point out also that in some words the letter *i* does not represent any of the *i* sounds. Use as examples the words *ravine*, *curious* and *ski*.

ravine

ra ven'

curious

kur'e s

ski skē

All  
Spelling words  
containing  
sounds of *i*

**Spelling.** "As in the case of most vowels, the short sound of *i* in a short word or in an emphasized syllable is usually represented by the vowel *i*." Write *liver*, *blink*, *instant* on the board. "There are a few words, however, which use *y* to represent the short-*i* sound." Write *system*, *rhythm*, *mysterious*, *hypnotize* on the board. "There are some irregular spellings as well." Write *built* and *busy* on the board. "For these, you must rely on memory. Try to take special note of such words as you come upon them in your reading. When spelling an unfamiliar word containing the short-*i* sound, look it up in the dictionary if there is anything about it which suggests that it might be spelled with *y* or some other vowel or vowel combination instead of *i*."

"The sound of *i* in unstressed syllables is often hard to detect." Write *admiration*, *burial*, *evidence* on the board and have them pronounced. "If you are not absolutely certain which letter should be used in an unstressed syllable, it is best to check in the dictionary."

"Sometimes the sound of *i* in an unstressed syllable can really be misleading." Write *furnace*, *courage*, *necklace* on the board and have them pronounced. Call attention to the short-*i* sound in the unstressed syllable and the spelling in each case. "Here again you have to rely on memory or check in the dictionary."

"Words containing the long-*i* sound are tricky." Write *bite*, *eyes*, *design*, *high*, *height* on the board and call attention to the variety of spellings representing the long-*i* sound. "Once again, it is a case of memory or checking in the dictionary."

"There are a few instances in which you can be fairly certain of the spelling of the long-*i* sound. If the long-*i* sound is heard alone in a stressed syllable at the beginning of a word, it is represented by the letter *i*." Write *icicle*, *idea*, *ivory* on the board as examples.

"If the long sound of *i* is heard at the end of a syllable, it is usually represented by the letter *i*." Write *digestive*, *library*, *private* on the board as examples. "There are a few exceptions, in which *y* is used instead of *i*. Two you have learned are *motorcycle* and *encyclopedia*. These have to be memorized as they are met."

"If the long-*i* sound is heard at the end of a word, it is represented by the letter *y*." Write *cry*, *deny*, *satisfy* on the board as examples.

Sum up the lesson as follows:

Short *i* in a stressed syllable — use *i*. Check if you think it might possibly be *y* or another vowel or digraph.

Short *i* in an unstressed syllable — check if not sure which letter to use.

Long *i* in a stressed syllable at the beginning of a word — use *i*.

Long *i* at the end of a syllable — use *i*. Remember the few exceptions.

Long *i* at the end of a word — use *y*.

Long *i* in any other location — remember or check.

All  
Try these!

Dictate the following sentences slowly and clearly as the pupils write them on their worksheets:

Even a tiny bite by a poisonous snake might kill you.

Can you identify five kinds of snakes?

It takes courage to milk a snake.

The victim of the accident refused to take his medicine.

I tried to find out about snakes in the encyclopedia at the library.

Have any misspelled words entered in the lists of difficult words.

Write the following sentences on the chalkboard and have them read:



All  
Let's spell  
these!

The snake's venom is produced by poison glands.  
Does a snake hypnotize its victims?  
Water, milk, and pop are all liquids.  
Some creatures have simple bodies; others are more complex.  
The poison may be used in small quantities as medicine.  
There is a lot of moisture in the soil after a rainfall.

Call attention to the underlined words and discuss their spelling as follows:

*venom* — note the *o* in the unaccented syllable  
*hypnotize* — note the *y* representing the short-*i* sound — the *o* in the unaccented syllable — the *z* in the final syllable  
*liquid* — note the *i* in the unaccented syllable  
*complex* — note the *x* at the end of the word  
*quantities* — note the *a* representing the short-*o* sound. Recall that the sound of short-*o* is represented by *a* when it follows *w*. Have the pupils note the *kw* sound of *qu*. Note the *i* in the unstressed syllable. Ask a pupil to tell and spell the singular form of the word — *quantity*  
*moisture* — note the *ch* sound represented by *tu*.

Have the words entered in the spelling notebooks.

All  
Building  
spelling groups

Help the pupils to build spelling groups as follows:

"Write *bite*. Change the *b* to *c*. What word have you made?" (*cite*) "Write *cite*. Change the *c* to *k*. What word have you made?" (*kite*) Continue on, making *mite*, *quite*, *rite*, *site*, *smite*, *spite*, *sprite*, *trite*, *write*. Have the pupils look up the meanings of any words they do not know in the dictionary and use the words in sentences.

"Now write *bright*. Change the *br* to *bl*. What word have you made?" (*blight*) "Write *blight*. Change the *bl* to *f*. What word have you made?" (*fight*) Continue on, making *flight*, *fright*, *knight*, *light*, *might*, *night*, *plight*, *right*, *sight*, *slight*, *tight*. Again have the meanings of unfamiliar words checked in the dictionary.

Have the pupils pick out the homonyms in the two lists and use the words of each set in meaningful sentences — *cite*, *site*, *sight*; *mite*, *might*; *rite*, *write*, *right*; *knight*, *night*.

## Lesson 11

All  
Introducing  
prefixes  
in and im

**Structural Analysis.** Recall that a prefix is a syllable added to the beginning of a root word, producing a change in meaning. Review the meaning of the prefix *un*, and have the meaning applied to the words in the first list.

unhappy  
unwise  
unable

incomplete  
inhuman  
invisible

impossible  
imperfect  
immovable

Ask volunteers to pronounce each word in the second and third lists and give its meaning. Help the pupils to discover, from the meanings of the words, the meaning of prefixes *in* and *im*. Lead them to see that when the prefixes *un*, *in*, *im* are added to a root word, they change the meaning to the opposite, as, for example, *not happy*, *not complete*, *not possible*, etc. To reinforce meaning, have each word on the board used in a sentence.



All  
Using dictionary  
to determine  
precise meaning

As a precaution against misunderstanding, point out to the pupils that some words begin with *in* and *im* in which these syllables have no special meaning as a prefix since there is no recognizable root word. Cite as examples *inherit*, *injure*, *insect*, *important*, *improve*. Suggest that, when in doubt, the dictionary should be consulted.

**Using the Dictionary for Word Meaning.** Duplicate the following exercise and distribute copies to the pupils for independent work.

Find each pair of words in the dictionary and note the difference in meaning in the two words. Write brief meanings on the lines below the words.

- |   |  |
|---|--|
| 1. moon<br>(a heavenly body that revolves around the earth)                     | star<br>(a heavenly body seen as a bright point of light in the night sky)                 |
| 2. chuckle<br>(a soft laugh; quiet laughter)                                    | giggle<br>(a silly laugh)  |
| 3. rustle<br>(the sound that leaves make in the wind)                           | ring<br>(give forth a clear sound as a bell does)  |
| 4. gong<br>(a saucer-shaped piece of metal that makes a loud noise when struck) | bell<br>(a hollow metal cup that makes a musical sound when struck by a clapper or hammer) |
| 5. hover<br>(stay in or near one place in the air)                              | fly<br>(move through the air with wings)   |
| 6. fling<br>(throw with force; dash)  | toss<br>(throw lightly with palm of hand upward)   |
| 7. shed<br>(a building used for shelter or storage)                             | hut<br>(a small, roughly made house)   |
| 8. burrow<br>(a hole dug in the ground)   | den<br>(a wild animal's home)  |

All  
Spelling words  
with prefixes  
*im* and *in*

**Spelling.** Point out to the pupils that the prefixes *im* and *in* will add quite a number of words to those they know how to spell. If the group is an able one, dictate the words below, asking them to add *im* to the words in list one and *in* to the words in list two. If the group is a less able one, it might be well to write the words on the board and have the pupils write them on worksheets, adding *im* to the words in list one and *in* to the words in list two.

List 1

moderate  
patience  
patient

List 2

active  
cautiously  
convenient

probable  
perfect  
practical  
polite  
proper  
pure  
possible

correct  
definite  
delicate  
distinct  
frequent  
complete  
human  
direct  
exact

Have volunteers use some of the prefixed words in meaningful sentences.

*Individual*  
*Try these!*

If additional practice is needed, dictate the following sentences slowly and clearly as the pupils write them on worksheets:

It is impossible to guarantee success if the directions are incorrect.  
The snake seemed inactive, so the impatient man incautiously went too near.  
He heard the indistinct sound of a snake's scales on brickwork.  
The plan was imperfect, but it worked.  
The man beat the snake with inhuman rage.

Have any words that are spelled incorrectly entered in the pupils' lists of difficult words.

*Individual*  
*Reviewing*  
*irregular*  
*verb forms*

There are a number of irregular verb forms used in the story "Rikki-Tikki-Tavi." Write the following words on the board and ask the pupils to write the past-tense form of each one on worksheets.

cling	(clung)	think	(thought)
mean	(meant)	steal	(stole)
tear	(torn)	catch	(caught)
build	(built)	spin	(spun)
can	(could)	fly	(flew)
strike	(struck)	bring	(brought)

When the pupils have finished, check the results, and have the correct form of each word that was missed entered in the lists of difficult words for frequent review.

*Individual*  
*Noting changes*  
*in verbs ending*  
*in ie when ing*  
*is added*

Write the word *lying* on the board and ask a volunteer to tell and spell the root word — *lie*. Point out that when *ing* is added to *lie*, the *e* is dropped and the *i* is changed to *y* to prevent two *i*'s from coming together. Write *die*, *hie*, *tie*, *vie* on the board and ask pupils to add *ing* to each word and tell and spell the inflected form. If the pupils do not know the meanings of *hie* and *vie*, have the words located in the dictionary and the meanings read aloud to the group.

*All*  
*Let's spell*  
*these!*

Since the reader story is a long one, it contains quite a number of words which it would be useful for the pupils to learn to spell. With slower groups, therefore, it might be as well to present the words below in two or three sittings.

Write the following sentences on the board and have them read:

A mongoose is full of curiosity.  
The boy's mother was a very gracious lady.  
A room in which a small child sleeps is often called a nursery.  
An angry mongoose has a peculiar gait.  
The chicken was paralyzed with fear when it saw the weasel.  
My cousin bought a new bungalow.

“Death to snakes” was Rikki’s motto.  
 He shuddered as he watched the horrid spectacle.  
 Nagina was a fraction of a second too late in striking Rikki.  
 The family was amused by Rikki’s antics.  
 Throw the melon rind on the rubbish heap.  
 Fighting the snake in a rat’s burrow was not a sensible thing to do.

Call attention to the underlined words and discuss their spelling as follows:

*curiosity* — note the long *u* in the first syllable — the *i* representing the long-*e* sound in the second syllable — the *i* in the unstressed fourth syllable. Note that although this word is based on the word *curious*, the second *u* has been dropped in this form.  
*gracious* — note the *ci* representing the *sh* sound — the *ou* in the unstressed syllable.  
*nursery* — note the *ur* spelling of the sound of *e* as in *term* — the *e* in the unstressed second syllable  
*peculiar* — note the *e* in the unstressed first syllable — the *iar* representing the sound of *yer*  
*paralyzed* — note the *a* in the unstressed second syllable — the *y* representing the long-*i* sound — the *z*  
*weasel* — note the regular *ea* digraph — the *s* representing the *z* sound — the *e* in the unstressed syllable  
*cousin* — note the *ou* representing the short-*u* sound and recall that this is also the case in the word *country* — the *s* representing the *z* sound — the *i* in the unstressed syllable  
*bungalow* — note the *a* in the unstressed second syllable — the *ow* representing the long-*o* sound  
*motto* — note the double *t*  
*horrid* — note the double *r* — the *i* in the unaccented syllable  
*spectacle* — note the two *c*’s representing the *k* sound — the *le* ending  
*fraction* — note the *c* representing the hard *k* sound  
*amused* — note the *a* in the initial unstressed syllable — the *s* representing the *z* sound  
*melon* — note the *o* in the unstressed syllable  
*rubbish* — note the double *b*  
*burrow* — note the *ur* representing the *er* sound as in *term* — the double *r* — the *ow* representing the long-*o* sound  
*sensible* — note the *i* in the unaccented second syllable — the *le* ending

Have the words entered in the spelling notebooks.

All  
 Building  
 spelling groups

Call attention to the word *gait* and help the pupils to build a spelling group as follows:

“Write *gait*. Change the *g* to *b*. What word have you made?” (*bait*) Continue on, making *strait*, *trait*, and *wait*. Have the pupils find the meanings of *strait* and *trait* in the dictionary. Ask volunteers to tell and spell homonyms for *gait* (gate), *strait* (straight), and *wait* (weight). Have the homonyms used in meaningful sentences.

## Progress Check

All  
 Understanding  
 action words

**Word Meaning.** To test the pupils’ understanding of some of the action words or verbs met in the reader selections, distribute copies of the following exercise. (Answers are indicated for the teacher’s convenience.)

Choose and draw a line under the correct action word that matches the meaning given.

1. closed tightly together	<u>clenched</u>	clamored
2. stare fiercely and with anger	<u>gloat</u>	<u>glare</u>
3. own up; admit	<u>confuse</u>	<u>confess</u>
4. roll about	<u>wallow</u>	<u>revive</u>
5. cry with low broken sounds	<u>whisk</u>	<u>whimper</u>
6. stuck; held fast	<u>clung</u>	<u>flung</u>
7. crouch in fear	<u>coil</u>	<u>cower</u>
8. shine with a faint unsteady light	<u>glimmer</u>	<u>glitter</u>
9. run quickly	<u>sulk</u>	<u>scamper</u>
10. tremble with horror, fear, cold, etc.	<u>shudder</u>	<u>shrug</u>
11. push slightly, usually with elbow	<u>muddle</u>	<u>nudge</u>
12. make a long, sharp, shrill cry	<u>squirm</u>	<u>squeal</u>

All  
Using prefixes  
and suffixes

**Structural Analysis.** To test understanding of prefixes and suffixes, distribute copies of the following test. (Answers are indicated for the teacher's convenience.)

Change the word at the right of each sentence by adding a prefix or a suffix from the list. Write the new word on the line in the sentence. Remember that its meaning should fit the sentence.

Prefixes: im, in, re, mis, dis, un Suffixes: ward, tion, ist, or, like, ish

1. The famous detective was a very (impatient) man.	<u>patient</u>
2. King Richard journeyed (northward) towards home.	<u>north</u>
3. It was easy to (misplace) things in such a crowded attic.	<u>place</u>
4. People in the market (disliked) having snakes around.	<u>liked</u>
5. Rikki hurried in the (direction) of the snake's nest.	<u>direct</u>
6. Pablo liked to think of himself as an (artist).	<u>art</u>
7. Ben knew the merchants were (incorrect) in thinking that his snake was harmful	<u>correct</u>
8. The cards had been (removed) from the file drawer.	<u>moved</u>
9. Everyone laughed at the pigs' (foolish) antics.	<u>fool</u>
10. Rikki became the (protector) of the garden.	<u>protect</u>
11. That carving of a mongoose is very (lifelike).	<u>life</u>
12. The old man was (unable) to fool the detective.	<u>able</u>

All  
Recognizing  
dictionary  
respellings

**Using the Dictionary.** To test the pupils' recognition of dictionary respellings, duplicate the following exercise. (Answers are indicated for the teacher's convenience.)

Draw a line under the dictionary respelling that stands for the underlined word in each sentence.

Key: hat, âge, căre, făr; let, bē, tēm;  
it, îce; hot, ôpen, ôrder; takən

- The shopkeeper wanted to sell more bacon.  
bă'kən      bo'kən      bak'ən
- The snake glared at the helpless bird.  
glôrd      glărd      glărd
- Pigs like to wallow in mud.  
wal'ô      wêl'o      wol'o



ing them, find the words in the dictionary, and check their work. (Answers are indicated for the teacher's convenience.)

- |              |                   |                 |
|--------------|-------------------|-----------------|
| (6) wan'ton  | (6) un grate'ful  | (3) men'ace     |
| (5) var'nish | (4) in com plete' | (4) mo'ment     |
| (4) flan'nel | (5) soap'suds'    | (5) san'i ty    |
| (2) bath'tub | (2) ex claimed'   | (1) gur'gle     |
| (1) a greed' | (3) im plore'     | (2) im pa'tient |
| (3) chill    | (1) at ten'tion   | (6) wash'ba'sin |

Individual  
Synonyms and  
antonyms

**Word Meaning.** Distribute copies of the following exercise for independent work. (Answers are indicated for the teacher's convenience.)

Read each pair of words. If they are synonyms, write S on the line between them. If they are antonyms, write A.

- |          |     |        |         |     |       |
|----------|-----|--------|---------|-----|-------|
| faucet   | (S) | tap    | pitcher | (S) | jug   |
| shiny    | (A) | dull   | chilly  | (A) | warm  |
| politely | (A) | rudely | excited | (A) | calm  |
| menace   | (S) | threat | endure  | (S) | stand |
| implore  | (S) | beg    | costly  | (A) | cheap |

All  
Using  
syllabication  
clues to spelling

**Spelling.** Remind the pupils that many words are easy to spell if they are divided into syllables. Demonstrate by using the following words: *woodwork*, *washbasin*, *contraption*, *godliness*, *varnish*, *bamboo*.

"If you divide *woodwork* into syllables you realize that it is a compound word made up of two words you already know. Just write down the two words and join them together."

"If you divide *washbasin* into syllables you realize that this is a compound word, of which the first one *wash* is known. Write down *wash* and then consider the two syllables in *basin*. Since a long-*a* sound comes at the end of the first syllable, you know that sound will be represented by the letter *a*. Add *ba* to the word *wash*. This leaves only the last syllable. As it is unaccented, it could be tricky. However, you have seen the word *washbasin* recently, so you may remember that the last syllable is *sin*. If you don't remember, try writing down various spellings. The chances are that the right spelling will be recognized as soon as you see it. If you remember, or if you recognize the looks of the syllable, add this last syllable to the word to make the whole word *washbasin*. If you are not sure of the last syllable, then check in the dictionary."

"If you divide *contraption* into syllables, you will realize that the first syllable is a unit you know, and the last syllable is a suffix you know. This leaves only the middle part to figure out, and since the *a* sound is short, you know it is represented by the letter *a*. And so the word is easy to spell — con-trap-tion."

"If you divide *godliness* into syllables, you will realize that the root word is *god*, which you know, and the other two syllables are suffixes that you know. Recall that when another suffix is added after the suffix *ly*, the *y* changes to *i*. Then write the word — god-li-ness."

"If you divide the word *varnish* into syllables, you will recognize the *ar* diphthong which is always spelled *ar*; you will recognize the short-*i* sound in the second syllable and know that it is probably represented by the letter *i*. The consonants and the consonant digraph are fairly sure, so you will likely end up with the correct spelling. If the word doesn't look right, check in the dictionary."

"If you divide *bamboo* into syllables, apply the vowel rules to each syllable and you will have the correct spelling."

All  
Try these!

"Now try writing these words as I dictate them to you. They are all words you have seen in the stories in your reader."

Dictate the following words clearly, but be careful not to distort the pronunciation in any way. Pause after each word long enough for the pupils to figure out the spelling.

fireplace	consolation	antics	plaster
devotion	thunderclap	disorder	soapsuds
program	wrongfulness	formation	ungrateful
sulking	impatiently	harpoon	revived

All  
Let's spell  
these!

Write the following sentences on the board and have them read:

The plumber came to fix the dripping faucet.  
Grandma thought a bathtub was a menace to health.  
Let's rehearse that scene once more.  
A flannel jacket is cosy and warm.  
The baby gurgled in delight.  
Grandma implored the family to return to sanity.

Call attention to the underlined words and discuss their spelling as follows:

*plumber* — note the silent *b* — the *er* ending  
*faucet* — note the *au* representing the short-*o* sound — the soft *c* before *e* — the *e* in the unaccented syllable  
*menace* — note the *a* representing the short-*i* sound — the soft *c* before *e*  
*rehearse* — note the *ear* representing the sound of *er* as in *term* — the final silent *e*  
*flannel* — note the double *n* — the *e* in the unaccented syllable  
*gurgle* — note the *ur* representing the sound of *er* as in *term* — the *le* ending  
*implore* — note the final silent *e*  
*sanity* — note the *i* standing alone as an unaccented medial syllable

Have the words entered in the spelling notebooks.

All  
Building  
spelling groups

Remark that the grandma in the story had a shawl. Have the pupils recall the spelling group they made based on the word *crawl* — *crawl*, *bawl*, *brawl*, *drawl*, *shawl*, *sprawl*. Help the pupils to build a spelling group based on the word *dawn* as follows:

"Write *dawn*. Change the *d* to *dr*. What word have you made?" (*drawn*) "Change the *dr* to *br*. What word have you made?" (*brawn*) Continue on, *making fawn, lawn, sawn, spawn, yawn, tawny*. Have the pupils locate in the dictionary the meanings of any words they do not know.

## Lesson 13

Individual  
Reviewing  
suffixes  
er, or, ist

**Structural Analysis.** Remind the pupils that the suffixes *er*, *or*, and *ist* can be added to root words to form a word that means a person or thing that does something. Ask for a few examples.

Now read the following sentences and have pupils give orally the word that completes each one. As the words are given, write them on the chalkboard. (Answers are indicated.)

1. One who robs is a (robber).
2. One who makes works of art is an (artist).
3. That which raises up or elevates is an (elevator).
4. One who weaves is a (weaver).
5. One who studies science is a (scientist).
6. One who studies ecology is an (ecologist).



7. One who protects is a (protector).
8. One who specializes is a (specialist).
9. One who invents is an (inventor).
10. One who intrudes is an (intruder).
11. That which thrills is a (thriller).
12. One who plays the violin is a (violinist).

*Individual  
Syllabication  
and accenting  
suffixed words*

**Syllabication and Accent.** Call upon individuals to divide the words on the board (from the exercise above) into syllables and place the accent mark. Have the pupils recall the rule that suffixes are usually separate syllables, and that the accent falls on or within the root word.

*All  
Using  
syllabication  
clues to spelling*

**Spelling.** Continue giving the pupils practice in using syllabication to aid in spelling unfamiliar words, by dictating words selected from the article "Environment." The following words are suitable:

environment	cricket	prevent
tiresome	amount	information
depend	transfer	organization
shelter	secretly	

When the pupils have finished, have them check the spelling of the words in the dictionary.

If some pupils are still failing to change *f* to *v* before adding *es*, group them together for review. Have the pupils recall the usual way of forming plurals — by adding *s*, or, if the word ends in *ch*, *sh*, *x*, *s*, *ss*, *z*, or *zz*, by adding *es*. Recall also that words ending in a consonant and *y* form plurals by changing the *y* to *i* and adding *es*.

Now write *life*, *leaf*, *scarf* on the board. Ask volunteers to tell and spell the plural form of each word, and write the plurals on the board as they are given — *lives*, *leaves*, *scarves*. Help the children to recall that many words ending in a single *f* or *f* followed by silent *e* change the *f* to *v* before adding *es* to make the plural form.

Point out that there are many exceptions to this rule, and write on the board as examples *chief* — *chiefs*, *roof* — *roofs*. "These exceptions should not cause spelling difficulties in words you use a lot, for your ear will tell you whether the plural form has the *f* or the *v* sound. If you wish to spell the plural form of a word which you do not know by sound, then you should check in the dictionary."

Refer to the rule again and note the phrase "a single *f*." Remind the pupils that words ending in double *f* simply add *s* to form the plural. As examples, write *cuff* — *cuffs*, *muff* — *muffs* on the board.

Dictate the following sentences slowly and clearly as the pupils write them on worksheets:

Mother forgot to put the knives and forks on the table.  
The manager bought two new safes for the office.  
The factory depends on watchmen to prevent thieves from breaking in.  
They kept the information to themselves.  
The calves took shelter under a tree with many leaves.  
The chiefs met secretly to form a new organization.

Have any misspelled words entered in the lists of difficult words.

*All  
Let's spell  
these!*

Write the following sentences on the board and have them read:

Rainfall and sunshine influence the growth of plants.  
Bees carry pollen from one flower to another.  
Moths ate a hole in my blue sweater.

We must guard against the destruction of our environment.  
 Beavers depend on stored-up food for survival during the winter months.  
 The cockroaches ate the crumbs in the cupboard.  
 Does your dog have fleas?

Call attention to the underlined words and discuss their spelling as follows:

*influence* — note the *u* representing the long *oo* sound — the *e* in the unstressed final syllable — the soft *c* before *e*  
*pollen* — note the double *l* — the *e* in the unstressed syllable  
*sweater* — note the irregular digraph *ea* representing the short-*e* sound — the *er* ending  
*destruction* — note the initial *de* — the *c* representing the hard *k* sound — the *tion* suffix  
*environment* — point out that although this word can be easily spelled syllable by syllable, it is very important to pronounce it correctly — people tend to say en vī'rən mən't instead of en vī'rən mən't  
*beaver* — note the regular *ea* digraph — the *er* ending  
*survival* — note the *ur* representing the *er* sound as in *term* — the *a* in the unstressed final syllable. Explain that the root word of *survival* is *survive*, which was recently taught as a special spelling word  
*cockroach* — note that this is a compound word and have the two parts of the compound identified — note the regular *oa* digraph  
*crumb* — note the silent *b*  
*flea* — note the regular *ea* digraph

Have the words entered in the spelling notebooks

Help the pupils to build a spelling group as follows:

"Write *crumb*, Change the *cr* to *d*. What word have you made?" (*dumb*) Continue on, making *numb*, *plumb*, *thumb*. If the pupils do not know the word *plumb*, have them find its meaning in the dictionary.

All  
 Building  
 spelling groups

## Lesson 14

**Using the Dictionary.** Present the following pronunciation key on the chalkboard or on a chart.

hat, āge, cāre, fār	hot, ōpen, ôder
let, bē, tērm	cup, ūse
it, īce	takən

Call attention to the following words on the board. Have each word pronounced and the key word which shows the vowel sound identified. When the key word is given, write it on the board beside the word. (Answers are indicated for the teacher's convenience.)

feast (bē)	alley (hat, bē)	pair (cāre)
lice (īce)	rival (īce, takən)	ledge (let)
yawn (hot)	garbage (fār, it)	perch (tērm)
roach (ōpen)	saunter (hot, takən)	crumbs (cup)
humane (ūse, āge)	forth (ôder)	sturdy (tērm, bē)

All  
 Using the  
 pronunciation  
 key

All

Using different  
meanings  
of words

**Using the Dictionary.** Present the following words on the chalkboard, together with the number of the page in the reader on which each word may be found.

lot (p. 128)  
scraps (p. 128)

sign (p. 130)  
trunk (p. 130)

spell (p. 130)  
bit (p. 130)

sound (p. 133)  
second (p. 133)

Ask the pupils to skim the pages to find how each word is used in the story. Then have them find each word in the dictionary and read the meanings given. Each word should then be used in a sentence, with a meaning different from the meaning in the story.

All

Using  
syllabication  
to aid spelling

**Spelling.** Dictate the following words from the reader story slowly and clearly and let the pupils try to write them on worksheets. Again, in the interests of time, you might tell the pupils that any words ending with the *er* sound are spelled *er*, to save their checking in the dictionary.

clusters  
sidewalk

serenaded  
scavenger  
instantly

potato  
contents  
member

wads  
tuna

Individual

Recalling  
irregular  
plural forms

If some of the pupils are having trouble with irregular plural forms, gather them together in a group. Remind them that some words do not form the plural by simply adding *s* or *es*. Instead, they change the whole word. As examples, write *man — men*, *foot — feet* on the board. Then write the following singular forms on the board and ask pupils to tell and spell the plural forms. (Answers are indicated.)

louse (lice)  
mouse (mice)

child (children)  
tooth (teeth)

goose (geese)  
ox (oxen)

Urge the children to be on the alert to notice other irregular plural forms in their reading.

All

Try these!

Dictate the following sentences slowly and clearly as the pupils write them on their worksheets:

The cat came out of his secret hideaway.  
He was proud of his ability to hunt rats, mice, and other rodents.  
He used his teeth and claws for fighting.  
The neglected plants were covered with plant lice.  
The children liked tuna and potato chips.

Have any misspelled words entered in the lists of difficult words.

All

Let's spell  
these!

Write the following sentences on the chalkboard and have them read:

Rats and mice were the alley cat's prey.  
The street was illuminated by street lights.  
The dog could not overturn the sturdy garbage can.  
The cat sauntered over to the ailanthus tree.  
The sky gradually darkened as the storm approached.  
The Humane Society does good work.

Call attention to the underlined words and discuss their spelling as follows:

*alley* — note the double *l* — the *ey* in the last syllable. Ask a pupil to spell the plural form — *alleys* — and explain why the *y* does not change to *i* in this word.  
*prey* — note the *ey* representing the long-*a* sound. Ask a pupil to spell a homonym for *prey* (*pray*) and use it in a meaningful sentence.

*illuminated* — note the *i* in the unstressed first syllable — the double *l* — the *u* representing the long *oo* sound — the *i* in the unstressed third syllable  
*sturdy* — note the *ur* representing the *er* sound as in *term*  
*sauntered* — note the *au* representing the short-*o* sound — the *er* in the unstressed final syllable  
*gradually* — note the *d* representing the *j* sound — the *u* representing the long *oo* sound — the *a* in the unstressed third syllable. Have the pupils identify the root word and suffix.  
*humane* — note the addition of final silent *e* to indicate the long-*a* sound — compare in spelling and meaning with the word *human*  
*society* — note the *o* in the unstressed first syllable — the soft *c* before *i* — the long *i* at the end of a syllable — the *e* standing alone as an unstressed medial syllable

Have the words entered in the spelling notebooks.

*All  
 Building  
 spelling groups*

Help the pupils to build spelling groups based on *alley* and *prey* as follows:

"Write *alley*. Add *g* to the beginning of the word. What word have you made?" (*galley*) "Write *galley*. Change the *g* to *v*. What word have you made?" (*valley*)

"Write *prey*. Change the *pr* to *b* and add *o* to the beginning of the word. What word have you made?" (*obey*) "Write *prey* again. Change the *pr* to *gr*. What word have you made?" (*grey*) "Write *grey*. Change the *gr* to *th*. What word have you made?" (*they*) Point out that *grey* and *gray* are alternate spellings of the same word and both have the same meaning.

Refer to the words *ledge* and *yowl* and have the pupils recall the spelling groups they have made based on *wedge* and *growl*.

## Lesson 15

*All  
 Finding words  
 and meanings  
 in the dictionary*

**Using the Dictionary.** Duplicate the following exercise and distribute copies to the pupils for independent work.

Follow the directions. Be sure to use the guide words when you look for words in the dictionary.

1. Does the word stately have something to do with appearance or with the nation? Find the meaning of stately in the dictionary and write a sentence using the word to answer the question.

2. What is the difference between a portrait and a cartoon? Look in the dictionary and then write a sentence using each of these words to show its meaning.

3. Find the word gown in the dictionary. Read the meanings, then look at the picture. Which meaning does the picture illustrate?

4. Find the meanings given for strike. Which meaning tells what a clock does?

5. How can the phrase at intervals be used in connection with both time and space? Find the word interval in the dictionary. Note the two meanings given for the phrase at intervals. Which meaning tells about time? Which meaning tells about space? Write two sentences using these two meanings of the phrase at intervals.

6. The camera and lights behaved strangely in the haunted house. Notice the word strangely. Locate the word strange in the dictionary to find a synonym for it. Rewrite the sentence, using the synonym in place of the word strangely. Don't forget to add the ly ending.

7. Find the word account on page 137 of your reader. Then look up the word account in the dictionary to find other meanings. Use account in a sentence to show one of these other meanings.

*All  
Using  
syllabication  
and dictionary  
respellings  
as clues to  
spelling*

**Spelling.** As a variation, and to give extra practice in recognizing dictionary respellings, write the respellings of the following words on the chalkboard. Direct the pupils to say each word softly and then write it on their worksheets. For slower groups it might be as well to have each word pronounced for the group before the children try to write it. (The words are indicated for the teacher's convenience.)

fə tog' rə fər (photographer)	lō kā'shən (location)
stāt'lē (stately)	pan'ik (panic)
sē'kwəns (sequence)	sat'is fīd (satisfied)
eks'plə nā'shən (explanation)	kəm plēt'əd (completed)
kam'ə rə (camera)	rō man'tik (romantic)

*All  
Try these!*

Dictate the following sentences slowly and clearly as the pupils write them on worksheets:

The cameraman misplaced some of his equipment.  
Ghosts were said to inhabit the house.  
The men were astonished when they saw the yellowish light.  
The newspapers published stories of the strange events.  
Even a ghost doesn't like impoliteness.

Have any misspelled words entered in the lists of difficult words.

*All  
Let's spell  
these!*

Write the following sentences on the board and have them read:

In my opinion there is no such thing as a haunted house.  
The girl had her portrait painted before her marriage.  
Her husband was killed in a duel.  
There was no explanation for the strange sequence of events.  
The room was illuminated by floodlights.  
The camera was set to work automatically.

Call attention to the underlined words and have their spelling discussed as follows:

*opinion* — note the *i* representing the *y* sound — the *o* in the unaccented final syllable  
*haunted* — note the *au* representing the short-*o* sound  
*portrait* — note the regular *ai* digraph  
*marriage* — note the double *r* — the *iage* representing the *ij* sound  
*duel* — note the long *u* in the open syllable — the *e* in the unstressed syllable  
*explanation* — have the word divided into syllables — note the syllabic unit *ex* — the *o* in the unaccented second syllable — the *tion* ending  
*sequence* — note the *qu* representing the *kw* sound — the *e* in the unaccented second syllable — the soft *c* before *e*  
*floodlights* — have the two parts of the compound identified — note the *oo* representing the short-*u* sound  
*automatically* — note the *au* representing the short-*o* sound — the *o* in the unstressed second syllable — the *al* which is not pronounced — the suffix *ly*

Have the words entered in the spelling notebooks.

*All  
Building  
spelling groups*

Help the pupils to build a spelling group as follows:

"Write *haunt*. Change the *h* to *d*. What word have you made?" (*daunt*) "Write *daunt*. Change the *d* to *fl*. What word have you made?" (*flaunt*) Continue on, making *gaunt*, *jaunt*. Have the pupils locate the words in the dictionary to find their meanings, and ask volunteers to use them in sentences.

## Progress Check

Note. Since most of the exercises in this unit were devoted to reinforcing skills already taught, only the spelling test need be given at this point.

All  
Spelling test

**Spelling.** The following words have been taught as special spelling words in this unit: *plumber, faucet, menace, rehearse, flannel, gurgle, implore, sanity, influence, pollen, sweater, destruction, environment, beavers, survival, cockroaches, crumbs, fleas, alley, prey, illuminated, sturdy, sauntered, gradually, humane, society, opinion, haunted, portrait, marriage, duel, explanation, sequence, floodlights, automatically.*

Dictate the following sentences slowly and clearly. Top groups may be expected to write all the sentences; middle groups may write some complete sentences, selected by the teacher, and the underlined words from the rest of the sentences; slower groups may write a few sentences, if the teacher thinks they are ready to do so, but for the most part should be expected to write the underlined words only.

1. The plumber fixed the faucet to turn off automatically.
2. Cockroaches can be a menace to health.
3. They rehearsed the new play in the TV studio.
4. We wear sweaters and flannel underwear when we ski.
5. The Humane Society implored the government to stop the destruction of beavers.
6. I was afraid for my sanity when I visited the haunted house.
7. Baby splashes and gurgles happily in his bath.
8. Plants and animals influence the environment.
9. The pollen from goldenrod gives me hay fever.
10. Survival of the fittest is a law of nature.
11. I brush the crumbs from the table after dinner.
12. Does the alley cat have fleas?
13. A snake is said to hypnotize its prey.
14. The football field was illuminated by floodlights.
15. His explanation of the sequence of accidents was not clear.
16. The artist sauntered back to his shabby lodgings.
17. The detective gradually gathered evidence against the criminal.
18. In my opinion that is the best portrait of you.
19. These are photographs of the marriage ceremony.
20. It is no longer legal to fight duels.

## Lesson 16

All  
Reviewing  
prefixes  
dis, im, in, un

**Structural Analysis.** Recall that the prefixes *dis, im, in, and un* may all mean "not." Write the following words on the board or present them on a chart. Call upon individuals to read each word and tell which prefix can be added to give the word the opposite meaning. Have the prefixed word used in a meaningful sentence each time.

correct	happiness	regard	familiar
tangle	certain	important	frozen
polite	agree	honest	arrange
appear	human	popular	pure
patient	possible	convenient	wise

All  
Appreciating  
descriptive words

**Word Enrichment.** Remind the pupils that authors use descriptive words to make their writing vivid and colorful. Read each sentence below and have the pupils identify the descriptive word or words in each; or duplicate the exercise and distribute copies for independent work.



1. He got into his old gray boat.
2. He caught a few slender, silvery herring.
3. One bright and rosy morning he caught a mermaid.
4. She was a slim, silvery mermaid with long golden hair.
5. The fisherman thought what a deep and enchanting place the sea must be.
6. Kelp for dinner didn't satisfy the way a fine, fat mackerel did.
7. They slipped down to the cool dark caverns of the sea.
8. They floated through fields of blazing bright ocean plants and over islands of brilliant coral.
9. Into the mysterious Indian Ocean they went, and under the rough waters of the Horn.
10. The seahorse turned a soft, tender pink.
11. It was not a lazy wish, nor a greedy wish, but a fine, pleasant wish.

### All

*Prefixes as aids  
to spelling*

**Spelling.** Remind the pupils that quite often prefixes such as *dis*, *im*, *in*, and *un* are added to words we already know. This makes it easy to spell such prefixed words. Once a word is divided into syllables and the prefix is identified, we realize that we already know how to spell both the prefix and the rest of the word. Write the following words on the board. Have the prefix and the known word to which it is attached identified in each case.

uncivilized

discolor

inactive

immoderate

Sometimes, too, an unfamiliar word, when divided into syllables, will prove to have one or two known prefixes, and when these are written down, the spelling of the rest of the word can be determined by sound. As an example, write *indistinct* on the board and have the two prefixes *in* and *dis* identified. Ask a volunteer to explain how he would arrive at the spelling of the syllable *tinct*.

A third use of prefixes in the spelling of unfamiliar words is that they give the spelling of the first few letters, so that it is easy to find the word in the dictionary. Have the pupils locate *unaccented*, *disinfect*, *impractical*, and *incompetent* in the dictionary to illustrate.

### All

*Try these!*

Dictate the following sentences slowly and clearly as the pupils write them on worksheets:

It is ungracious and inhumane to laugh at disfigured people.  
The blow on the head left him insensible.  
He made known his disapproval in an impersonal way.  
Improper language displeased him.  
The case was dismissed by reason of insanity.

Have any words spelled incorrectly entered in the pupils' lists of difficult words.

### All

*Let's spell  
these!*

Write the following sentences on the board and have them read:

The mermaid felt wretched at being caught in the net.  
There are nine goldfish in our aquarium.  
The fisherman accused the mermaid of being saucy.  
Mother has a coral necklace.  
Together they explored the polar seas.

Call attention to the underlined words and discuss their spelling as follows:

*mermaid* — note the *er* representing the *er* sound as in *term* — the regular *ai* digraph  
*wretched* — note the *wr* digraph — the silent *t*



*aquarium* — note the *a* standing alone as an unstressed first syllable — the *i* representing the long-*e* sound — the *u* in the unstressed final syllable  
*saucy* — note the *au* representing the short-*o* sound — the soft *c*  
*coral* — note the *or* spelling — the *a* in the unstressed final syllable  
*polar* — note the *a* in the unstressed syllable

Have the words entered in the spelling notebooks.

All  
Building  
spelling groups

Help the pupils to build a spelling group based on the word *catch*. First write *catch* on the board and call attention to the letter *t*. Explain that quite a number of words use *t* before *ch*. Then proceed as follows:

"Write *catch*. Change the *c* to *b*. What word have you made?" (*batch*) "Write *batch*. Change the *b* to *h*. What word have you made?" (*hatch*) Continue on, making *latch*, *match*, *patch*, *scratch*, *snatch*, *thatch*, *hatchet*, *dispatch*, *satchel*. Have the pupils find in the dictionary the meanings of any words they do not know and use the words in meaningful sentences.

## Lesson 17

**Structural Analysis.** Write on the chalkboard *attention*, *production*, *location*, *protection*, *connection*. Ask individuals to pronounce each word, then have the suffix underlined and the root word given in each case.

Now write on the board *permission*, *television*, *conclusion*. Have the pupils note the part that is the same in each word — *sion* — and have the root words identified. Call upon individuals to pronounce each word, as the group listens to detect the two sounds of the suffix *sion* — *shun* and *zhun*.

Recall the rules governing the syllabication of suffixed words and the placing of accent. Have each word on the board pronounced, divided into syllables, and the accent mark inserted.

By means of the following pairs of sentences, lead the pupils to see that the suffix *tion* or *sion*, added to a root word, forms a new word with the meaning "act of" or "a thing which."

1. Do not interrupt during a lesson.  
An interruption can disturb the whole class.
2. Man began to invent ways for staying under water longer.  
These inventions allowed man to explore the ocean's depths.

Duplicate the following words and sentences. Ask the pupils to read each sentence, select the word that completes each sentence correctly, and write the word in the blank.

conclusion	television	collection
perfection	protection	permission
relation	invention	confusion
attention	direction	illustration

1. Imagine watching a show on (television) in a submarine!
2. Deep-sea divers must pay careful (attention) to their equipment.
3. At the (conclusion) of the voyage everyone went ashore.
4. The scientists asked (permission) to explore the ocean depths off Canada's east coast.

All  
Recalling  
suffix tion  
Introducing  
suffix sion  
  
Syllabication  
and accent  
  
Noting meaning  
imparted to  
words by  
tion, sion

All  
Practice  
exercise

5. In which (direction) do most ocean currents flow?
6. A good (illustration) helps you to understand a story.
7. Will you show us your (collection) of shells?
8. There is no noise and (confusion) at the bottom of the sea.
9. Divers need (protection) from the weight of the water.
10. The coelacanth is a (relation) of creatures that lived long ago.

All  
Using suffixes  
tion and sion  
in spelling

**Spelling.** Recall that the suffixes *tion* and *sion* often have the same sound, and that when spelling an unfamiliar word it may be necessary to consult the dictionary to determine which suffix to use. Explain, however, that there are some things we can look for to help us to know when to use the suffix *sion*. For example:

Use *sion*:

- a. if the root word ends in the *s* sound — *possess* — *possession*, *profess* — *profession*
- b. if the root syllable is *mit* — *permit* — *permission*, *admit* — *admission*, *commit* — *commission*. Note that in these words the final *t* is changed to *s* before *sion* is added.
- c. if the suffix has the *zhun* sound — *television*, *confusion*, *provision*, *explosion*.

Use *tion*:

- a. if the suffix has the *shun* sound and the root word does not end in the *s* sound or the root syllable is not *mit*.

Warn the pupils that there are exceptions which must be memorized as they are met, for example, *suspect* — *suspicion*, and the word *ocean*. It is still the best policy to check in the dictionary if there is any doubt as to the spelling.

Dictate the following sentences slowly and clearly as the pupils write them on their worksheets:

The eruption of an underwater volcano resulted in the formation of a new island.

We came to the conclusion that protection of the artist's latest creation was necessary.

It is my impression that we must work for the prevention of the destruction of our civilization.

There is some confusion about their production of pearls.

Have I your permission to make that correction?

When the pupils have finished writing, have the spelling checked and ask volunteers why *sion* should be used in spelling *conclusion*, *impression*, *confusion*, and *permission*.

Have any words that were spelled incorrectly entered in the pupils' lists of difficult words. Remind the children to review these words frequently.

All  
Let's spell  
these!

Write the following sentences on the board and have them read:

Mother took the crumbs up with her vacuum cleaner.

Some men were fishing off the end of the pier.

Pearls are formed in oysters.

The batteries of my radio are dead.

Mother made some peanut brittle.

I like ice cream for dessert.

Some submarines are run by atomic power.

My dog needs a new leash.

The bride came down the spiral staircase.

We hope to visit the Grand Canyon next year.

Call attention to the underlined words and discuss their spelling as follows:

*vacuum* — call attention to the adjacent pronounced *u*'s — point out that this is the only word in which two *u*'s come together  
*pier* — note the *ie* representing the long-*e* sound. Ask a pupil to spell the homonym for this word (*peer*) and use it in a sentence.  
*oysters* — note the *oy* spelling — the *e* in the unstressed syllable  
*batteries* — ask a volunteer to tell and spell the singular form — *battery*. Note the double *t* — the *e* in the unstressed medial syllable.  
*brittle* — note the double *t* — the *le* ending  
*dessert* — note the *e* in the unaccented first syllable — the double *s* representing the *z* sound — the *er* in the final syllable  
*atomic* — note the *a* standing alone as an unstressed initial syllable  
*leash* — note the regular *ea* digraph  
*spiral* — note the *a* in the unaccented syllable  
*canyon* — note the *o* in the unaccented syllable

Have the words entered in the spelling notebooks.

All  
Building  
spelling groups

Help the pupils to build a spelling group based on the word *spout*. Write on the board *The hydro-jet blew two spouts of water into the air*. Call attention to the word *spouts*, then proceed as follows:

"Write *spout*. Change the *sp* to *b*. What word have you made?" (*bout*) "Write *bout*. Change the *b* to *cl*. What word have you made?" (*clout*) Continue on, making *flout*, *gout*, *lout*, *pout*, *rout*, *scout*, *shout*, *snout*, *sprout*, *stout*, *trout*. Have the pupils find the meanings of unfamiliar words in the dictionary.

## Lesson 18

All  
Introducing  
suffix *ment*

**Structural Analysis.** Present the following words on the board: *movement*, *amazement*, *equipment*, *development*. Have the words pronounced and let a volunteer go to the board and underline the part which is the same in all the words. Remind the pupils that a suffix is a syllable added to a root word to change its form and meaning. Lead them to see that in these words *ment* is a suffix and that it lends to a word the meaning of the act of doing or being something. *Movement*, for example, means the act of moving; *amazement* means the state of being amazed.

List the root words below on the chalkboard. Ask individuals to add the suffix *ment* to each root word and use the suffixed form in a meaningful sentence.

improve  
announce

state  
punish

arrange  
excite

Individual  
Syllabication  
and accent  
practice  
exercise

**Syllabication and Accent.** Duplicate the exercise below and distribute copies for independent work. Direct the pupils to number the words in each column to show alphabetic order, then divide each word into syllables and place the accent mark.

attackers  
reflect  
reptile  
migrate  
golden  
struggle

peacefully  
movement  
freshwater  
animal  
alive  
goldeye

direction  
province  
viewing  
border  
variety  
gallons

When the exercise is completed, let the pupils check their own work, using the dictionary.

All  
Classifying  
words and phrases

**Language Development.** Duplicate the list of words and phrases below and distribute copies to the pupils. Write the following on the chalkboard:

1. Who?      2. What?      3. When?      4. Where?      5. Why?

Direct the children to read each word or phrase on the duplicated list, decide whether it tells who, what, when, where, or why, and write the number on the line.

- |                              |                                    |                              |
|------------------------------|------------------------------------|------------------------------|
| <u>(1)</u> visitors          | <u>(3)</u> several years later     | <u>(4)</u> in the Whale Pool |
| <u>(3)</u> as they swim      | <u>(2)</u> marine life             | <u>(1)</u> the trainer       |
| <u>(5)</u> to lay their eggs | <u>(5)</u> because they have lungs | <u>(4)</u> in the world      |
| <u>(1)</u> divers            | <u>(1)</u> fishermen               | <u>(2)</u> octopus           |
| <u>(2)</u> the aquarium      | <u>(4)</u> in Stanley Park         | <u>(3)</u> after five years  |
| <u>(4)</u> in Canada         | <u>(4)</u> on the prairies         | <u>(3)</u> three times a day |
| <u>(2)</u> killer whales     | <u>(1)</u> scientists              | <u>(2)</u> crocodiles        |

All  
Using suffix  
ment in spelling

**Spelling.** The pupils have had so many special spelling words ending in the suffix *ment* that recognition and spelling of this suffix should be practically automatic. Write *excitement* and *development* on the board. Have the suffix *ment* identified in each word. Ask pupils to divide the two words into syllables and place the accent marks. Point out that *ment*, as in the case of all other suffixes, forms an unaccented syllable. The syllable is spoken so lightly that it is difficult to detect an *e* sound in it. Therefore, it is important to remember that the suffix is spelled *m-e-n-t*. Have the pupils enter *ment* in their notebooks.

Call upon pupils to spell the following words, adding the suffix *ment*:

- |         |       |         |           |
|---------|-------|---------|-----------|
| pay     | merry | arrange | govern    |
| content | place | enjoy   | entertain |

All  
Spelling  
affixed words

Recall with the pupils that knowing how to recognize and spell prefixes and suffixes can help in spelling words. Demonstrate as follows:

"Suppose you wish to spell the word *dissatisfaction*. You say it softly to yourself in syllables. Immediately you will recognize the prefix *dis* and the suffix *tion*. This leaves only the middle part of the word to spell, using syllabication, phonetic, and meaning clues. You know that the word means the state of not being satisfied. That will tell you that the syllable after the prefix begins with *s*. So you write down the prefix *dis*, then the next three syllables. These are easy because they all have the short vowel sound. Then add the suffix *tion*. And there you have the word — *dissatisfaction*."

Call upon volunteers to syllabicate, analyze, and write on the board the following words, explaining as they go along how they arrive at the spelling: *destruction*, *confusion*, *untruthful*.

Remind the pupils that the part of a word to which prefixes and suffixes are attached may sometimes be tricky, and that they should check in the dictionary if they are not sure they have spelled it correctly.

All  
Try these!

Dictate the following sentences slowly and clearly as the pupils write them on worksheets:

We watched the antics of the whales with amusement.

We were surprised at the inclusion of different kinds of fish in one section.

We felt sure the relocation of some fish to other tanks was given careful consideration.

The scientist realized with astonishment that the experiment was being done imperfectly.

The whales were capable of giving great entertainment.

All  
Let's spell  
these!

Have any words that were not spelled correctly entered in the pupils' lists of difficult words.

There are quite a number of words in "The Vancouver Aquarium" which it would be useful for the pupils to know how to spell. Since a fair amount of time will probably be spent on this selection and its suggested activities, it would be as well to divide this part of the spelling lesson into two parts – part 1 to be taught after page 173 of the reader, and part 2 after the end of the selection, page 178.

Write the following sentences on the board and have them read.

## Part 1

Alligators, crocodiles, and lizards are reptiles.

Some specimens of tropical fish come from coral reefs and grottos.

They used a new method to capture those vicious fish.

Fish get oxygen from the water.

Some fish come from lakes in the Prairie Provinces.

## Part 2

Small reptiles are allowed to exercise in the halls.

Salmon migrate inland to lay their eggs.

Dad caught a fine trout in that stream.

The teacher took the class to the education center of the Aquarium.

The Aquarium lets you view fish and reptiles in safety.

Thousands of gallons of water are poured into the tank.

Call attention to the underlined words and discuss their spelling as follows:

## Part 1

*alligators* – note the double *l* – the *i* in the unstressed second syllable – the *or* ending

*crocodiles* – note the *o* standing alone as an unstressed medial syllable

*lizard* – note the *a* in the unstressed syllable

*tropical* – note the *i* and the *a* in the unstressed syllables

*specimens* – note the *c* representing the *s* sound – the *i* and *e* in the unaccented syllables

*grottos* – note the double *t*

*method* – note the *o* in the unstressed syllable

*capture* – note the *ture* representing the *cher* sound

*vicious* – note the *ci* representing the *sh* sound – the *ou* in the unstressed syllable

*oxygen* – note the *y* standing alone as an unstressed medial syllable – the *e* in the unstressed final syllable, indicating the soft sound for the *g*

*prairie* – note the *air* representing the *ar* sound as in *care* – the *ie* representing the long-*e* sound.

## Part 2

*exercise* – note the syllabic unit *ex* – the *e* in the unstressed second syllable – the *c* representing the soft *s* sound before *i*, and the *s* representing the *z* sound

*reptiles* – note that this is easy to spell in syllables

*allowed* – note the *a* in the unaccented syllable – the double *l*

*migrate* – have the word divided into syllables – note the long *i* in the open, accented syllable

*inland* – have the two parts of the compound identified

*trout* – note the *tr* blend

*education* — note how the *d* and the long *u* combine to produce a *j* sound  
*view* — note the *iew* representing the long-*u* sound  
*gallons* — note the double *l* — the *o* in the unstressed syllable

Have the words entered in the spelling notebooks.

*All  
 Building  
 spelling groups*

Help the pupils to build a spelling group based on the word *eel* as follows:

“Write *eel*. Add *cr* to the beginning of the word. What word have you made?” (*creel*)  
 “Write *creel*. Change the *cr* to *f*. What word have you made?” (*feel*) Continue on, making *heel*, *keel*, *kneel*, *peel*, *reel*, *steel*, *wheel*. Have the pupils find in their dictionaries the meanings of any of the words they do not know. Elicit homonyms for *heel* (*heal*), *peel* (*peal*), *steel* (*steal*), asking pupils to spell them and use them in sentences.

Write the word *view* on the board and explain that this is a “one-of-a-kind” word. All the words they will find that have *iew* representing the long-*u* sound will be based on the word *view*. Ask the pupils to name as many words as they can which have *iew* representing the long-*u* sound. Some possible words are *review*, *interview*, *viewpoint*, *viewer*, *viewing*, *preview*. Write the words on the board as they are given, and add any the children miss. If anyone suggests words that end in *ew*, such as *stew*, or in *ue* as in *avenue*, have the spelling checked in the dictionary. Urge the pupils to try to remember the *view* words as a spelling group.

## Progress Check

*All  
 Synonyms*

**Word Meaning.** To test the pupils’ ability to recognize and use synonyms, distribute copies of the following exercise. (Answers are indicated for the teacher’s convenience.)

Read each sentence and notice the underlined word. In the list of words, find a word that has the same meaning, or almost the same meaning. Write it on the line after the sentence.

permit	cavern	dock
immediately	delightful	strolled
catch	dirty	lighted
	threat	

1. The alley cat sauntered over to the garbage can. (strolled)
2. How surprised the fisherman was to capture a mermaid! (catch)
3. The ghost would not allow anyone to see him. (permit)
4. When anyone came, he vanished instantly. (immediately)
5. The fisherman found the sea enchancing. (delightful)
6. Alley Cat made his home in a filthy old crate. (dirty)
7. The mermaid led the fisherman to a grotto by the sea. (cavern)
8. Grandmother considered a bathtub a menace to health. (threat)
9. He stood on the pier and gazed out over the sea. (dock)
10. The stairway was illuminated by a floodlight. (lighted)

*All  
 Syllabic division  
 and accent*

**Syllabication and Accent.** To check the pupils’ recognition of syllabic division and accent, distribute copies of the following exercise. (Answers are indicated for the teacher’s convenience.)

Read each word and say it softly to yourself in syllables. Decide where the word should be divided and where the accent mark or marks should be placed. Then read the three words opposite and draw a line under the one which is divided and accented correctly.



butterfly	<u>but'ter fly'</u>	butt'er fly	but ter fly'
diary	<u>diar'y</u>	di ar'y	di'ar y
impatiently	im pat'i ent ly	<u>im pa'tient ly</u>	im pa tient ly'
explosion	ex plos'ion	<u>ex plo'sion</u>	ex plos' i on
amuse	am'use	a'muse	a muse'
humane	<u>hu mane'</u>	hum'ane	hu'mane
gurgle	<u>gur'gle</u>	gurg'le	gurg le'
incomplete	in com'plete	<u>in com plete'</u>	in'com plete
crocodile	cro co dile'	cro'co dile	croc'o dile
method	me'thod	<u>meth'od</u>	me thod'
arrangement	<u>ar range'ment</u>	a rrange'ment	ar range ment'

When the pupils have finished the test, call upon pupils to explain their choices and tell why the alternatives are not correct.

All  
Using the  
pronunciation key

**Using the Dictionary.** To check the ability to use the pronunciation key, distribute copies of the following test. (Answers are indicated for the teacher's convenience.)

Read each word and think about the vowel sound or sounds. Beside the word write the key word or words which tell how the vowel or vowels should be pronounced.

Key: hat, âge, câre, fâr; let, bê, têrm; it, îce; hot, ôpen, ôrder, takən

alley (hat, bê)	cockroach (hot, ôpen)	beaver (bê, takən)
polar (ôpen, takən)	seahorse (bê, ôrder)	implore (it, ôrder)
shark (fâr)	sweater (let, takən)	mermaid (têrm, âge)
whine (îce)	stairwell (câre, let)	prairie (câre, bê)
saucy (hot, bê)	varnish (fâr, it)	sturdy (têrm, bê)

All  
Spelling test

**Spelling.** The following words have been taught as special spelling words in this unit: *mermaid, wretched, aquarium, saucy, coral, polar, vacuum, pier, oysters, batteries, brittle, dessert, atomic, leash, spiral, canyon, alligators, crocodiles, lizards, specimens, tropical, grottos, method, capture, vicious, oxygen, prairie, reptiles, allowed, exercise, migrate, inland, trout, education, view, gallons.*

Dictate the sentences slowly and clearly. Top groups may be expected to write all the complete sentences; middle groups may write some complete sentences selected by the teacher, and the underlined words from the other sentences; slower groups may try to write a few of the complete sentences, if the teacher thinks they are ready to do so, but for the most part should be expected to write only the underlined words.

1. The mermaid took the fisherman through tropical waters and polar seas.
2. One wretched little fish swam around in the aquarium.
3. Mother allowed me to wear her coral necklace.
4. A huge spiral staircase rises from the front hall of the new building.
5. We stood on the end of the pier and admired the view.
6. My saucy cousin has a peculiar method of serving oysters.
7. Alligators and crocodiles are vicious reptiles.
8. We traveled inland across the prairies.
9. There are specimens of trout and other freshwater fish.
10. Bill captured two little lizards at the bottom of a canyon.
11. Who will vacuum the rugs?
12. Do you exercise your dog on a leash?
13. Mother said we may either have dessert or some peanut brittle.
14. No animal can survive without oxygen.
15. We lost gallons of water before the plumber fixed the faucet.



16. The scientist is conducting experiments with atomic power.
17. Dad had to buy a new battery for the car.
18. Does a salmon's education include teaching it how to migrate?
19. Were there many eels in that grotto?

## Lesson 19

All

*Compound words*

**Word Meaning.** Explain that a compound word may sometimes be used to express an idea that would otherwise require several words to express it. Read each of the phrases below and ask the pupils to suggest a compound word that expresses the same meaning. As each compound is given, write it on the chalkboard. (Suggested compounds are indicated; accept any that are correct.)

- |                                       |              |
|---------------------------------------|--------------|
| 1. a ship that goes to outer space    | (spaceship)  |
| 2. all the people                     | (everyone)   |
| 3. a beam of light from the moon      | (moonbeam)   |
| 4. a coat to be worn over the clothes | (overcoat)   |
| 5. a strap to keep you in your seat   | (seatbelt)   |
| 6. the time from noon till evening    | (afternoon)  |
| 7. every one of the things            | (everything) |
| 8. someone who pokes along slowly     | (slowpoke)   |

All

*Spelling*

*compound words*

**Spelling.** Remind the pupils that compound words are usually easy to spell. When you divide them into their parts, it frequently turns out that the two words which make up the compound are words which you know how to spell. So you simply write down the two familiar words joined together. Demonstrate by writing *spaceship*, *head-first*, and *underground* on the board and having the two parts of each compound identified. Then call upon pupils to come to the board and write *slowpoke*, *fingerprint*, *whiplash*, and *butterfly*.

Even if you know only one of the two parts of a compound, you are helped in spelling the word. You write down the part you know. Then you apply structural and phonetic rules to the unfamiliar part. For example, suppose you want to use the word *battleship*. You know how to spell *ship*, so you don't have to worry about that. Divide the word *battle* into syllables. Since the *a* is short, you know that the first syllable is *bat*. The second syllable is the one that will cause trouble. Does the word end in *le* or *el*? You know that if it ends in *le* there will be a double *t*, because the last syllable of words ending in *le* includes the medial consonant. So you write down *battle*. Does it look familiar? If it does, add *ship* to it and you have your word. If you are not sure, try writing *batel* and *battel*. If you are still not sure, check in your dictionary. It will be easy to find because you know the word begins with *bat*.

Sometimes meaning can help you in spelling compound words. Suppose you want to use the word *campsite*. You know the word *camp*, so you write down *camp*. But you wonder about the word *site*. Should it be *site* or *sight*? When you think of the meaning you will know. *Campsite* means a place to camp. The word which means place is spelled *site*. You write *site* after *camp*, and know that your spelling is correct.

Dictate the following sentences slowly and clearly as the pupils write them on worksheets:

Imagine rolling a milkshake into a ball!

The children had never seen raindrops run down a windowpane.

What would they think of thunderstorms and earthquakes?

Would they be homesick for their little world?

The backwoodsman gazed in astonishment at the spaceship landing near his camp.

Does a mermaid ride through saltwater seas on a seahorse?

All

*Try these!*

Have any words that were spelled incorrectly entered in the pupils' lists of difficult words.

All  
Let's spell  
these!

Write the following sentences on the board and have them read:

Can you draw a diagram of a spaceship?  
People feel clumsy wearing space suits.  
We don't have to manufacture air on earth.  
The children exercised to build up their strength.

Call attention to the underlined words and discuss their spelling as follows:

*diagram* — note the adjacent pronounced vowels — the *a* standing alone as an unstressed medial syllable  
*clumsy* — note the *s* representing the *z* sound  
*manufacture* — note the *u* standing alone as an unstressed second syllable — the *ture* representing the *cher* sound  
*strength* — stress the need to pronounce this word correctly. Some people say *strenth*, and this would lead to omitting the *g* in spelling

Have the words entered in the spelling notebooks.

All  
Building  
spelling groups

Help the children to build a spelling group based on *rain* as follows:

"Write *rain*. Change the *r* to *br*. What word have you made?" (*brain*) "Write *brain*. Change the *br* to *ch*. What word have you made?" (*chain*) Continue on, making *drain*, *gain*, *grain*, *lain*, *main*, *pain*, *plain*, *slain*, *sprain*, *stain*, *strain*, *swain*, *train*, *twain*, *vain*. Have the pupils find the meanings of any unfamiliar words in the dictionary.

## Lesson 20

All  
Introducing  
dictionary  
symbols ù, ü

**Using the Dictionary.** Say the words *stump*, *shutters*, *spud* and have the pupils identify the short-*u* sound heard in each word. In the same manner pronounce *usual*, *stupid*, *mule* and have the long-*u* vowel sound identified. Recall the dictionary symbols used to indicate these sounds of *u* — *ù*, *ü*.

Now say the words *full* and *put*, as the pupils listen to note the sound of *u* heard in these words. Have the pupils turn to the Pronunciation Key of the dictionary to find the key words for this sound of *u* — *full*, *pull* — and the symbol the dictionary uses to indicate this sound of *u* — *ù*.

Follow the same procedure in presenting the dictionary key words and symbol for the sound of *u* as in *rule*. The key words are *rule*, *move*, and the symbol to indicate this sound is *ü*.

Call attention to the key word *move* and explain that the sounds of *u* as in *put* and as in *rule* are not necessarily represented by the letter *u* but may be represented by other vowel-letter combinations as well. To illustrate, write on the chalkboard:

took	broom
wood	stool
foot	shoe

Have the words in the first column pronounced and help the pupils hear the similarity of the vowel sound in these words with that heard in *full* and *pull*. Explain that in the case of such words, the dictionary respells the word to help us pronounce it.

Write the dictionary respellings of *took*, *wood*, and *foot* on the board — tûk, wûd, fût — for the pupils to observe.

Proceed in the same manner with the words in the second column, comparing the vowel sound with that in *rule*. Write the dictionary respellings on the board — brûm, stûl, shû.

Now write the following words on the chalkboard. Have each word pronounced and the vowel sound identified.

soon (û)	crooked (û)	bush (û)
room (û)	stood (û)	blue (û)
fruit (û)	should (û)	booming (û)

**Spelling.** Recall that the sounds of *u* as in *put* and *u* as in *rule* may be represented in a number of ways. Illustrate by writing on the board:

All  
Spelling words  
containing the  
sounds of *u* as  
in *put* and *rule*

û	û
put foot could	two through rule
	boot fruit move
	shoe blue blew
	do

"In spelling words containing either of these sounds, we have to rely on memory. If the word is completely unfamiliar, we have to check in the dictionary.

"Fortunately, a great many of the words containing these sounds are common words which we see and use very often. Usually we can tell, just by writing the word down, whether it is spelled correctly or not. In most cases *û* as in *put* and *û* as in *rule* are represented by double *o*. It is a good idea to try this spelling first. If the word doesn't look familiar, then try the other spellings. If it still doesn't look familiar, check in the dictionary.

"The most common words which have the sound of *û* as in *put* and do not use the double *o* spelling are not hard to remember because there are not many of them. They are *put, pull, full, bull, bush, push; could, would, should*. Try to remember these words as a spelling group." Point out to the pupils that these words remain the same when prefixes or suffixes are added and when they are part of compound words. Use *fullness, bullish, bushy, pulling, output, pushcart* as examples. Point out, too, that the suffix *ful* contains this sound and is respelled *fûl* in the dictionary.

"Some of the spellings for the sound of *û* as in *rule* are easy to remember because we see them so often; for example, *move, prove; shoe; do, to, who; two; through*. The most common spelling of this sound is double *o*, and that should be tried first when spelling unfamiliar words. However, there are quite a number of words in which this sound is represented by *u* as in *rule*, by *ue* as in *blue*, by *ew* as in *chew*, and by *ui* as in *fruit*. If you are not sure of a word, therefore, you should check in the dictionary."

Recall the spelling groups based on the words *clue* and *knew*.

All  
Try these!

Dictate the following sentences slowly and clearly as the pupils write them on worksheets:

In June he sits by the brook and toots on his flute.  
The crooked old house shook when the wind blew.  
The trip includes a full day on the island.  
We pushed and pulled but we could not move that root.  
To be truthful, my hand shook when I tried to shoot that gun.  
Who took the boots and shoes that were clues to the robbery?

Have any misspelled words entered in the lists of difficult words.

All  
Let's spell  
these!

Write the following sentences on the board and have them read:

We took shelter in an old abandoned barn.  
Not a morsel of stew was left in the pot.  
The wind whistled down the chimney.  
From a distance, the gnarled old stump looked like a witch.  
The hungry dog devoured his dinner in one gulp.  
The old woman screeched in terror.

Call attention to the underlined words and discuss their spelling as follows:

*abandoned* — note the initial *a* standing alone as an unstressed syllable — the *o* in the unstressed final syllable  
*morsel* — note the *or* spelling representing the *or* sound as in *order* — the *e* in the unstressed syllable  
*chimney* — note the *ey* representing the long-*e* sound. Stress the correct pronunciation of this word; children tend to say *chimley*.  
*gnarled* — note the silent *g* — the *ar* murmur diphthong  
*devoured* — note the *e* in the unstressed final syllable — the *ou* representing the *ou* sound as in *out*  
*screeched* — note the *scr* blend — the double *e*

Have the words entered in the spelling notebooks.

Help the children to build several small spelling groups, as follows:

All  
Building  
spelling groups

"Write *fruit*. Change the *fr* to *s*. What word have you made?" (*suit*) "Write *suit*. Change the *s* to *j* and the *t* to *ce*. What word have you made?" (*juice*) "Write *juice*. Change the *j* to *sl*. What word have you made?" (*sluice*) "Write *sluice*. Change the *sl* to *br* and the *c* to *s*. What word have you made?" (*bruise*) "Write *bruise*. Change the *br* to *cr*. What word have you made?" (*cruise*)

In the same manner, have the pupils make *brute*, *flute*, *jute*, *lute*; *dune*, *June*, *prune*.

## Lesson 21

All  
Reviewing  
syllabication  
and accent

**Syllabication and Accent.** Write the following words on the board. Ask individuals to divide each word into syllables and place the accent mark or marks. Each pupil may be asked to explain why he divided the word as he did.

tottered	argument	forlorn
diagram	remembered	riddle
grandson	clever	convincing
stupid	asleep	displeased
featherbed	similar	unhappy

**Word Meaning.** Duplicate the following exercise and distribute copies to the pupils for independent work. (Answers are indicated for the teacher's convenience.)

Read each sentence. Find the three meanings of the underlined word and decide which meaning fits the word as it is used in the sentence. Write the number of the meaning on the line before the sentence.

<u>order</u>	1. the way one thing follows another	<u>land</u>	1. ground, soil
	2. command; tell what to do		2. a country and its people
	3. things to be sent by a store		3. come to land

All  
Identifying  
meaning through  
context

trip	1. a journey or voyage	poor	1. having little or nothing
	2. stumble		2. not good in quality
	3. take light, quick steps		3. needing pity

1. (2) The Tsar ordered the men to solve his riddles.
2. (1) Put the words in ABC order.
3. (3) Did our order come from the grocery store?
4. (3) The plane landed at noon.
5. (2) They lived in a land ruled by a Tsar.
6. (1) Good land produces good crops.
7. (1) The two brothers went on a trip together.
8. (3) The little girl tripped happily into the palace.
9. (2) Don't trip over that stone.
10. (1) One man was too poor to buy a cart.
11. (3) The poor man was sorrowful and forlorn.
12. (2) The soil on that farm is poor and stony.

All  
Using  
syllabication  
and phonetic  
clues to  
spelling

**Spelling.** Ask volunteers to listen to each word below, decide how it should be spelled, and go to the board and write it. Have each one explain the syllabication and phonetic clues he used to arrive at the spelling.

forlorn	argument	horseback
cobweb	embroider	booming
threshed	reflection	snoring

All  
Try these!

Dictate the following sentences as the pupils write them on worksheets:

The Tsar found the little girl's bright wit enchanting.  
The girl told her father to relax and let her solve the riddles.  
Did you like the collection of shells?  
The doctor said we need more exercise.  
It is impossible to manufacture a large cloth out of one small thread.

Have any words that are spelled incorrectly entered in the pupils' lists of difficult words. Remind the pupils to review these words frequently.

Write the following sentences on the board and have them read:

All  
Let's spell  
these!

The little girl curtsied to His Majesty.  
The story she told was convincing.  
The Tsar wanted an embroidered cloth.  
The sorrowful old man tottered home.  
The harvest was so poor the barns were half empty.

Call attention to the underlined words and discuss their spelling as follows:

*curtsied* — note the *ur* representing the *er* sound as in *term* — ask a pupil to tell and spell the root word (*curtsy*). (If the pupils are using *The Dictionary of Canadian English: the Beginning Book*, someone may notice that this dictionary gives another spelling — *curtsey*. If this happens, explain that both spellings are acceptable.)  
*majesty* — call special attention to the *j*, because a *g* is more usual in this position — note the *e* in the unaccented second syllable  
*convincing* — ask the root word for (*convince*). Note the initial syllabic unit *con* — the soft *c* before *e*  
*embroidered* — point out the need for careful pronunciation if this word is to be spelled correctly — children tend to say em bôr'dærd. Note the *er* spelling in the unaccented final syllable of the root word

*sorrowful* — have the root word identified — note the double *r* — the *ow* representing the long-*o* sound — the suffix *ful*  
*tottered* — note the double *t* — the *er*  
*harvest* — note the murmur diphthong *ar* — the *e* in the unaccented syllable  
*empty* — point out that this word is easy to spell if it is pronounced correctly — have the children say it two or three times, making sure that the *p* is heard

Have the words entered in the spelling notebooks.

All  
*Building*  
*spelling groups*

Call attention to the word *woe* and help the pupils to build a spelling group as follows:

"Write *woe*. Change the *w* to *d*. What word have you made?" (*doe*) Continue on, making *foe*, *hoe*, *toe*.

Have the children recall the spelling group they made based on the word *care*, in which the word *mare* occurs.

## Lesson 22

All  
*Noting*  
*shifting accent*

**Syllabication and Accent.** Explain to the pupils that sometimes accent affects the meaning of a word. To illustrate, write the following pair of sentences.

Winpe challenged Glooscap to a contest.  
 He could not contest the fact that Glooscap won.

Call upon a volunteer to read the sentences aloud as the others listen to detect the difference in pronunciation and meaning of the word *contest* in the two cases. Have the pupils locate *contest* in the dictionary to note how the two forms are accented and defined. Continue in the same manner with the following pairs of sentences:

1. Glooscap wanted the game as a present for his people.  
 He presented it to them when he got back home.
2. Winpe made the cave as hot and dry as a desert.  
 Glooscap would not desert his friends.
3. Glooscap was angered by Winpe's conduct.  
 The old woman conducted Glooscap down the wrong path.
4. Glooscap had his choice of the contents of the cave.  
 He was content to take only the game.

Some of the pupils might enjoy finding the words *contract*, *relay*, and *insert* in the dictionary and writing sentences of their own illustrating the difference in meaning and accentuation.

**Using the Dictionary.** Write the following key for the sounds of *u* on the board:

All  
*Recalling*  
*sounds of u*

cup	rûle	circus (ə)
pût	ûse	burn (têrn)

Then present the following words on the chalkboard. Have each word pronounced and the *u*-sound identified. As each *u*-sound is given, write the corresponding key word beside the word in which that sound occurs. (Answers are indicated for the teacher's convenience.)



Glooscap (rûle)	ominous (circəs)	tunnel (cup)
gull (cup)	should (pût)	two (rule)
huge (ûse)	salute (rûle)	cheerful (circəs)
full (put)	canoe (rûle)	through (rûle)
disturbed (têrm)	cooking (pût)	pursuit (têrm, rûle)

Call attention to the words *Glooscap*, *salute*, *canoe*, *two*, *through*, *pursuit*, *full*, *should*, *cooking*, to have the pupils note the various spellings which represent the vowel sounds as in *rule* and *put*.

All  
Spelling words  
with sounds of *u*

**Spelling.** Point out to the pupils that words containing the various sounds of *u* are apt to be tricky. In spelling them, we have to rely on memory and should always check in the dictionary if we are not sure we have remembered correctly. Illustrate as follows:

"In most words, the short-*u* sound is represented by the letter *u*." Write *clumsy*, *crumbs*, *plumber*, on the board. "But we cannot take this spelling for granted, for there are many words in which *o* represents the short-*u* sound." Write *mother*, *cover*, *oven*, *government* on the board. "Sometimes, too, the short-*u* sound is represented by *ou*." Write *country*, *couple*, *cousin*, *enough*.

"There is one more spelling for the short-*u* sound. Fortunately there are only two words in this group, so you shouldn't have any trouble remembering them." Write *flood* and *blood* and have them pronounced.

"The long-*u* sound is a little more certain. It is nearly always represented by the letter *u*." Write *huge*, *argument*, *human* on the board. "The chief exceptions are the words in which *ew* represents the long-*u* sound. Fortunately, these can be memorized as a spelling group." Have the pupils recall the spelling group based on the word *knew*. (*knew*, *dew*, *few*, *hew*, *mew*, *new*, *pew*, *stew*; and note the homonyms *hew*, *hue*; *ewe*, *yew*, *you*.)

"As you will remember, the *u* sound as in *put* is usually spelled with double *o*. The few that are spelled with *u* are easy to remember." Recall the spelling group based on *put*. (*put*, *pull*, *full*, *bull*, *bush*, *push*; *could*, *would*, *should*.)

"There are more spellings for the sound of *u* as in *rule*. Usually words containing this sound are spelled with double-*o*, but remember the spelling groups we have made for this sound." Have the pupils recall the spelling groups based on *move*, *fruit*, *brute*, and *dune*. (*move*, *prove*; *fruit*, *suit*, *juice*, *sluice*, *bruise*, *cruise*; *brute*, *flute*, *jute*, *lute*; *dune*, *June*, *prune*. Recall, as well, *shoe*, *canoe*; *do*, *to*, *who*; *two*; *through*; *clue*, *blue*, *glue*; *brew*, *chew*, *drew*, *flew*, *grew*, *threw*.)

Sum up as follows:

When spelling words containing the sounds of *u* —

1. if it is a short-*u* sound as in *cup*, try the letter *u*. If that doesn't look right, try *o*. If it still doesn't look right, try *ou*. If you are still uncertain, check in the dictionary.
2. if it is the long-*u* sound as in *use*, recall the spelling group based on *knew*. If it isn't one of those words, use *u*.
3. if it is the sound of *u* as in *put*, recall the spelling group based on *put*. If it isn't one of those words, use double *o*.
4. if it is the sound of *u* as in *rule*, try double *o*. If it doesn't look right, recall as many of the spelling groups as you can of the various spellings representing the sound of *u* as in *rule*. If it isn't one of those words, look in the dictionary.
5. Always check in the dictionary if you are not sure of the spelling of a word.

All  
Try these!

Dictate the following sentences slowly and clearly as the pupils write them on worksheets:



A gull swooped down and scooped a fish from the pool.  
 At dusk Glooscap shoved his canoe through the driftwood.  
 The circular movement of the water confused him.  
 The difficult customer wanted juicy plums and good walnuts.  
 The ruler valued his reputation as a truthful man

Have any misspelled words entered in the list of difficult words.

All  
 Let's spell  
 these!

Write the following sentences on the board and have them read:

The captain was disturbed by the many icebergs near his ship.  
 We discussed ways of finding the old tunnel.  
 They paused a moment, trying to see through the vapor.  
 Glooscap's endurance was greater than Winpe's.  
 Our club has been challenged to a skating competition.  
 We salute the flag.  
 Glooscap spent many hours in pursuit of Winpe.  
 His companions became unconscious after breathing the fumes.

Call attention to the underlined words and discuss their spelling as follows:

*disturbed* — note the *ur* representing the *er* sound as in *term*  
*icebergs* — have the two parts of the compound identified — note the *er* spelling in *bergs*  
*discussed* — note the short *u* — the double *s*. Ask for the root word (*discuss*)  
*tunnel* — note the double *n* — the *e* in the unstressed syllable  
*paused* — note the *au* representing the short-*o* sound — the *s* representing the *z* sound.  
 Ask for the root word and note the silent *e* at the end  
*vapor* — note the *a* in the open syllable — the *or* ending  
*endurance* — note the *u* representing the long-*u* sound — the *a* in the unstressed syllable  
 — the soft *c* before *e*  
*challenged* — note the double *l* — the soft *g* before *e*  
*competition* — note the *e* in the unstressed second syllable — the *tion* ending  
*salute* — note the *a* in the unaccented first syllable — the *u* representing the sound as in *rule*  
*pursuit* — note the *ur* representing the *er* sound as in *term* — the *ui* representing the *u* sound as in *rule*  
*unconscious* — note the prefix *un* — the *sci* representing the *sh* sound — the *ous* in the unaccented final syllable. Ask a volunteer to give the antonym of *unconscious* (*conscious*).

Have the words entered in the spelling notebooks. Urge the pupils to use the special spelling words in creative writing assignments.

Help the pupils to build a spelling group based on the word *scoop* as follows:

All  
 Building  
 spelling groups

"Write *scoop*. Change the *sc* to *c*. What word have you made?" (*coop*) "Write *coop*, change the *c* to *dr*. What word have you made?" (*droop*) Continue on, making *hoop*, *loop*, *sloop*, *snoop*, *stoop*, *swoop*.

## Progress Check

Note. Since there are only three lessons in the next unit, tests on the various word-study skills presented in this unit have been deferred to the end of the next unit. It would be wise, however, to present the following spelling test at this point.

**Spelling.** The following words have been taught in this unit as special spelling words: *diagram, clumsy, manufacture, strength, abandoned, morsel, chimney, gnarled, devoured, screeched, curtsied, majesty, convincing, embroidered, sorrowful, tottered, harvest, empty, disturbed, icebergs, discussed, tunnel, paused, vapor, endurance, challenged, competition, salute, pursuit, unconscious.*

Dictate the following sentences slowly and clearly. Top groups may be expected to write all the complete sentences; middle groups may write some complete sentences selected by the teacher, and the underlined words in the rest of the sentences; slow groups may write a few of the complete sentences, if the teacher thinks they are ready to do so, but for the most part should be expected to write the underlined words only.

1. He drew a diagram of the abandoned tomb.
2. His gnarled old hands were clumsy and lacking in strength.
3. We discussed the new method of manufacturing embroidered scarves.
4. The boy devoured every last morsel of the cake.
5. The wretched old man tottered back to the empty house.
6. His Majesty found the sorrowful story convincing.
7. The saucy little girl forgot to curtsy.
8. The ghost screeched down the chimney of the haunted house.
9. Farmers are disturbed that the harvest is so poor.
10. A cloud of vapor hid the iceberg from our view.
11. Have you seen the spiral tunnels in the Rocky Mountains?
12. The detective paused in pursuit of the criminal.
13. The doctor gave oxygen to the unconscious patient.
14. The soldier challenged his enemy to a duel.
15. The long walk home was almost beyond his endurance.
16. The newspaper advertised a short story competition.
17. The mermaid waved her tail by way of salute.

## Lesson 23

**Using the Dictionary.** Write these words on the chalkboard: *cow, down, howl, flower.* Ask the pupils to read the words and note the sound represented by *ow* in each one.

Write on the board *out, house, round, proud* and have them pronounced. Ask a pupil to identify the two vowels that appear together in each word.

Remind the pupils that *ow* as in *cow* and *ou* as in *out* are plain diphthongs or vowel blends — that is, two vowels or a vowel and *w* sounded together. Have the words on the board pronounced again as the group listens to note the similarity in sound produced by the two plain diphthongs.

Follow the same procedure to review the plain diphthongs *oi* and *oy*, using the words *boil, noise, oil; boy, toy, oyster.* Again have the pupils note that the vowel sound heard in all these words is the same.

Explain that the dictionary has symbols to indicate the sound of *ow* in *cow* and *ou* in *out*; *oi* in *oil* and *oy* in *boy*. Have them turn to the Pronunciation Key in the dictionary to find the key words and symbols for these sounds — *ou* — *out, loud*; *oi* — *oil, voice*.

For practice, write the following sentences on the board.

A crowd of ten thousand people watched the bullfight.  
The boy's pen had a broken point.  
Mother frowned when she found all that junk.  
Pete enjoyed the noisy applause.

Have the sentences read, and ask pupils to tell how the vowel sound is pronounced in each underlined word; for example,

In *crowd* you say *o-u* as in *out*.  
In *thousand* you say *o-u* as in *out*.  
In *boy's* you say *o-i* as in *oil*.  
In *point* you say *o-i* as in *oil*.

All  
Spelling words  
containing the  
*ou* sound as  
in out

**Spelling.** Write *out* and *cow* on the board and have them pronounced. Call attention to the fact that although the two words are spelled differently, they both have the same vowel sound. Explain that there is no way of knowing, from the sound of a word containing these diphthongs, which spelling is correct. We have to rely on memory and the dictionary.

Recall the spelling groups based on the words *found*, *loud*, *spout*, and *growl*.

*found, bound, ground, hound, mound, pound, round, sound, wound*  
*loud, cloud, proud, shroud*  
*spout, bout, clout, flout, gout, lout, pout, rout, scout, shout, snout, sprout, stout,*  
*trout*  
*growl, fowl, howl, owl, prowl, scowl, yowl*

Help the pupils to build other spelling groups, based on *our*, *ounce*, *down*, and *flower*.

*our, hour, sour, scour, devour*  
*ounce, bounce, flounce, pounce, trounce, announce*  
*down, brown, clown, crown, drown, frown, gown, town*  
*flower, bower, cower, dower, glower, power, shower, tower*

Remind the pupils to watch for other words with these two spellings representing the *ou* sound, and to check in their dictionaries whenever they are not sure of the spelling of a word.

All  
Try these!

Dictate the following sentences slowly and clearly as the pupils write them on worksheets:

With one bound the hound jumped to the ground and went pounding down the road.  
The cat prowled around and pounced on a mouse.  
A big brown owl sat in a tree on the mountain and looked down on the town.  
The scouts found shelter from the shower in an old tower.  
The stout clown sat down and devoured a fat trout.

Have any misspelled words entered in the lists of difficult words.

All  
Let's spell  
these!

Write the following sentences on the board and have them read:

The children rummaged through the cardboard carton full of toys.  
The shaggy dog shuffled across the room.  
Peter smiled slightly at the picture he had drawn with the crayon.  
The scientist focused the telescope on the observatory roof.  
He bowed modestly as people admired his incredible skill.

Call attention to the underlined words and discuss their spelling as follows:

*rummaged* — note the double *m* — the *age* representing the *ij* sound in the unaccented syllable  
*cardboard* — have the two parts of the compound identified — note the *ar* murmur diphthong — the *oar* representing the *or* sound as in *order*

*carton* – note the *o* in the unaccented syllable  
*shaggy* – note the double *g*  
*shuffled* – note the double *f* – the *le* ending  
*slightly* – have the root word and suffix identified – note the *igh* representing the long-*i* sound  
*crayon* – note the *ay* digraph. Point out that this is an exception to the rule that the long-*a* sound at the end of a syllable is represented by *a*. Note the *o* in the unaccented syllable.  
*focused* – note the *u* in the unaccented syllable. If the pupils wonder why the *s* was not doubled before *ed* was added, explain that either spelling is correct – *focused* or *focussed*.  
*telescope* – note the *e* standing alone as an unaccented medial syllable – the *sc* blend  
*observatory* – note the *s* representing the *z* sound – the *er* representing the *er* sound as in *term* – the *a* in the unaccented third syllable – the *o* in the fourth syllable  
*modestly* – note the *e* in the unaccented second syllable – the suffix *ly*  
*incredible* – note the *i* in the unaccented third syllable

Have the words entered in the spelling notebooks.

## Lesson 24

Individual  
Recognizing  
 antonyms,  
 synonyms,  
 and homonyms

**Word Meaning.** Distribute copies of the following exercise for independent work. (Answers are indicated for the convenience of the teacher.)

Read each pair of words. If the two words are antonyms, write A on the line between them. If they are homonyms, write H. If they are synonyms, write S.

week	<u>(H)</u>	weak	ate	<u>(H)</u>	eight	boulder	<u>(H)</u>	bolder
wander	<u>(S)</u>	roam	rode	<u>(H)</u>	road	failed	<u>(A)</u>	succeeded
early	<u>(A)</u>	late	island	<u>(A)</u>	mainland	enormous	<u>(S)</u>	huge
trip	<u>(S)</u>	journey	spring	<u>(A)</u>	fall	phantom	<u>(S)</u>	ghost

All  
Spelling words  
 containing the  
*oi* sound as  
 in *oil*

**Spelling.** Write *oil* and *boy* on the board and have them pronounced. Point out that although the spellings are different, the vowel sound is the same in both words, and there is no way of telling by sound alone which spelling is required.

"There are, however, some fairly reliable rules to help in determining which spelling to use.

"If a word ends in the *oi* sound, you can be sure that the *oy* spelling is correct." Illustrate by writing on the board *toy*, *enjoy*, *annoy*.

"If the *oi* sound comes within the word, then the spelling is usually *oi*." Write *voice*, *coin*, *moisture* on the board. "There are a few exceptions to this rule which you just have to remember." Write *loyal*, *royal*, *oyster*, *voyage* on the board. "And don't forget the very tricky word *lawyer*, which doesn't use either *oi* or *oy*." Ask a volunteer to spell *lawyer* and write it on the board.

"These are the most common exceptions to the rule and there are not too many of them for you to remember. Apart from these, you can be fairly sure of being correct if you use the *oi* spelling for the sound of *oi* as in *oil* when it comes within the word."

Point out that words ending in *oy* retain the *oy* spelling when endings are added. Demonstrate by writing on the board *enjoy*, *enjoys*, *enjoyed*, *enjoyable*, *enjoyment*.

Dictate the following sentences slowly and clearly:

We should enjoy our environment, not destroy it.  
 We broiled the choice meat over the campfire.  
 The sailor shouted ahoy as he hoisted the sail.  
 Those who join our club must be loyal to it.

All  
 Try these!

The detective foiled the plot to poison the royal prince.  
 The noise spoiled our enjoyment of the music.  
 What kind of noise annoys an oyster?

Have any misspelled words entered in the lists of difficult words.

All  
 Let's spell  
 these!

Write the following sentences on the board and have them read:

The camper staggered under the weight of his packsack.  
 One who studies nature is a naturalist.  
 It was a crazy idea to make such a trip.  
 The preparations were made with only an occasional disagreement.  
 Which mushrooms are edible?  
 They saw a phantom in the ghost town.  
 A ferry took us across the river.

Call attention to the underlined words and discuss their spelling as follows:

*staggered* — note the double *g* — the *er*  
*naturalist* — note the *tu* representing the *ch* sound — the *a* in the unaccented third syllable — the suffix *ist*  
*crazy* — elicit the root word *craze* — note the *z* representing the *z* sound  
*preparations* — note the *a* in the unaccented second syllable — the *tion* ending. Ask a volunteer to tell and spell the root word (*prepare*).  
*occasional* — note the *o* in the unaccented first syllable — the double *c* — the *sion* representing the *zhun* sound — the *a* in the unaccented final syllable  
*edible* — note the *i* standing alone as an unaccented medial syllable — the *le* ending  
*phantom* — note the *ph* representing the *f* sound — the *o* in the unaccented syllable  
*ferry* — note the short-*e* sound, not influenced by the *r* — the double *r*

Have the words entered in the spelling notebooks.

All  
 Building  
 spelling groups

Help the pupils to build spelling groups as follows:

"Write *craze*. Change the *cr* to *bl*. What word have you made?" (*blaze*) Continue on, making *daze*, *gaze*, *glaze*, *graze*, *haze*, *laze*, *maze*, *raze*, *lazy*.

"Write *ferry*. Change the *f* to *b*. What word have you made?" (*berry*) Continue on, making *cherry*, *merry*, *sherry*.

## Lesson 25

All  
 Compound and  
 hyphenated words

**Structural Analysis.** Duplicate the following exercise and distribute copies to the pupils for independent work. (Answers are indicated for the teacher's convenience.)

Read each word. If the word is a compound, write C on the line after it. If the word has a hyphen, write H on the line. If the word is not a compound and does not have a hyphen put X on the line.

wintertime	(C)	valuable	(X)	pet shop	(X)
somewhere	(C)	sun-blazed	(H)	afternoon	(C)
painful	(X)	buck deer	(X)	doorway	(C)
cream-sponge	(H)	moonlight	(C)	gray-haired	(H)
tennis shoes	(X)	long-melted	(H)	outside	(C)
sidewalk	(C)	store lights	(X)	twenty-five	(H)
rolled-up	(H)	downstream	(C)	peacefully	(X)



Divide each word below into syllables. Use hyphens between the syllables, as you would do if you were writing a word in a story and hadn't enough room on the line for the whole word.

downtown      (down-town)  
grandmother      (grand-moth-er)  
telegraph      (tel-e-graph)

sunlight      (sun-light)  
forgotten      (for-got-ten)  
hesitation      (hes-i-ta-tion)

### All Spelling procedure

**Spelling.** Discuss with the pupils the way to go about spelling an unfamiliar word, then help them to draw up a procedure chart somewhat as follows:

1. Say the word softly to yourself.
2. Make sure you are pronouncing it correctly.
3. Say the word softly in syllables.
4. Think, "Is it a compound word?"
  - a. If it is a compound word, divide into its parts.
  - b. If you know how to spell both parts, write them down, joined together.
  - c. If you know one part, write it down. Then say the other part softly and use the clues you have learned to spell it. Join the two parts together.
5. Think, "Does the word have prefixes and suffixes that I know?"
  - a. If the word has prefixes and suffixes, write them down.
  - b. Think about the root word. Is it a word you know? If so, write it down and add the prefixes and suffixes, making any changes in the root word that may be necessary.
  - c. If you do not know the root word, say it softly to yourself and use the clues you have learned to spell it. Write it down and add the prefixes and suffixes.
6. If the word is not a compound and has no prefixes or suffixes that you have learned, say it softly in syllables. Think about each syllable in turn, and use clues you have learned to help you spell it. As you decide on the spelling of each syllable, write it down.
7. Look at the word closely after you have written it down. Notice if it has any parts that may be tricky. If it has, check the spelling in the dictionary.
8. Always check in the dictionary if you are not sure the word is spelled correctly.

### All Let's spell these!

Write the following sentences on the board and have them read:

He blurted out his message to the storekeeper.  
The man was amused at his enthusiasm for the sneakers.  
A man must be strong and alert to survive in the wilderness.  
Will you telegraph your mother when you arrive?  
It was a solemn occasion.  
Mother made enough dough for a dozen tarts.  
The car came to a halt beside the yield sign.

Call attention to the underlined words and discuss their spelling as follows:

*blurted* — note the *ur* representing the *er* sound as in *term*  
*enthusiasm* — note the *u* representing the *u* sound as in *rule* — the *s* representing the *z* sound and the *i* representing the long-*e* sound. Point out that there is no vowel between the *s* and the *m*, even though it sounds as if there should be.  
*sneakers* — note the regular *ea* digraph — the *k* — the *er* ending  
*alert* — note the *a* standing alone as an unaccented initial syllable — the single *l* — the *er* representing the *er* sound as in *term*  
*wilderness* — note the short *i* — the *e* in the unaccented second syllable  
*telegraph* — note the *e* standing alone as an unaccented medial syllable — the *ph* representing the *f* sound

*solemn* — note the *e* in the unstressed syllable — the silent final *n*  
*dough* — note the *ough* representing the long-*o* sound  
*dozen* — note the *o* representing the short-*u* sound — the *e* in the unaccented syllable  
*halt* — note the *a* representing the short-*o* sound before */*  
*yield* — note the irregular *ie* digraph — recall the rhyme “*i* before *e* except after *c*”

Have the words entered in the spelling notebooks.

Help the pupils to build spelling groups based on *blurt* and *yield* as follows:

*blurt, curt, hurt, spurt*  
*yield, field, shield, wield*

All  
 Building  
 spelling groups

## Progress Check

**Word Meaning.** To test the pupils’ ability to select the correct meaning of a word to fit context, distribute copies of the following exercise. (Answers are indicated for the teacher’s convenience.)

Read each sentence and think of the meaning of the underlined word. Then draw a line under the meaning below the sentence which best fits the thought of the sentence.

1. Sturdy shoes give good support to the arches.

<u>arch</u>	1. a curved structure 2. a curve 3. <u>the instep of the foot</u>
-------------	---

2. The children saw the snow-covered peaks of the Rockies.

<u>peak</u>	1. <u>the pointed top of a mountain</u> 2. any pointed end or top 3. the brim of a cap
-------------	--

3. Winpe challenged Glooscap to a contest of magic powers.

<u>challenge</u>	1. a sudden question 2. demand proof 3. <u>invite to a contest</u>
------------------	--

4. Peter’s mother scooped up all his junk

<u>scoop</u>	1. a tool like a shovel 2. <u>take up as a scoop does</u> 3. hollow out; dig out
--------------	--

5. The sneakers had soft springy soles.

<u>sole</u>	1. only 2. <u>the bottom of a shoe</u> 3. a flat fish
-------------	---

All  
 Selecting meaning  
 according to  
 context



6. The hound liked to bay at the moon.

- |            |   |
|------------|---|
| <u>bay</u> | 1. <u>howl; bark at</u>                                 |
|            | 2. <u>part of a sea or lake extending into the land</u> |
|            | 3. <u>reddish brown</u>                                 |

7. Glooscap's friends became unconscious from breathing the fumes.

- |                    |                                   |
|--------------------|-----------------------------------|
| <u>unconscious</u> | 1. <u>not conscious</u>           |
|                    | 2. <u>not aware</u>               |
|                    | 3. <u>not meant; not intended</u> |

8. The old woman stumped up the stairs and went to bed.

- |              |   |
|--------------|---|
| <u>stump</u> | 1. <u>make unable to answer</u>                               |
|              | 2. <u>the part left in the ground when a tree is cut down</u> |
|              | 3. <u>walk in a stiff, clumsy way</u>                         |

9. The buck had a magnificent set of horns or antlers.

- |             |  |
|-------------|--|
| <u>buck</u> | 1. <u>a male deer, goat, hare, or rabbit</u>                   |
|             | 2. <u>a dollar</u>   |
|             | 3. <u>jump with curved back and land with front legs stiff</u> |

10. The children crammed all their things into their packs.

- |             |   |
|-------------|---|
| <u>cram</u> | 1. <u>force into</u>                          |
|             | 2. <u>fill too full</u>                       |
|             | 3. <u>study hurriedly just before an exam</u> |

All  
*Recognizing  
dictionary  
respellings*

**Using the Dictionary.** To test the pupils' knowledge of diacritical marks and dictionary respellings, distribute copies of the following exercise.

Read each sentence and notice the underlined word. Read the two dictionary respellings after the sentence, and draw a line under the one that tells how the underlined word should be pronounced.

Key: hat, āge, cāre, fār; let, bē, tērm; it, īce;  
hot, ōpen, ōrder; cup, pūt, rūle, ūse; a bove, takən,  
pencəl, lemən, cīrcəs; oil; out

1. There were icebergs floating on the polar seas. (īs'bērgz', īs'bērgz')
2. The poor widower's mare had a colt. (mār, mār)
3. Jonny called his sister a slowpoke. (slō'pōk', slou'pōk')
4. Peter kept his junk in a cardboard box. (kārd'bōrd', kārd'bōrd')
5. The girl made an embroidered scarf. (em bōr'dərd, em broi'dərd)
6. The canoe floated silently downstream. (dōn'strēm', doun'strēm')
7. The phantom was seen at an abandoned mine. (fan'təm, fan tōm')
8. They could hear a bullfrog croaking in the swamp. (būl'frog', būl'frog')
9. The children enjoyed rolling down the hill. (en jīd', en joid')
10. People wore clumsy space suits in outer space. (klūm'zē, klum'zē)
11. Glooscap and Winpe had more than human powers. (hū'mən, hū mǎn')
12. The wooden shutters banged in the wind. (wūd'ən, wūd'ən)

All  
*Dividing and  
accenting words*

**Syllabication and Accent.** As a review of syllabication and accent, write the syllabication rules on the board or display on a chart. Ask the pupils to divide each word

below, and write on the line beside it the number or numbers of the rule or rules which apply. Then have them place the accent marks. (Answers are indicated for the convenience of the teacher.)

### Syllabication Rules

- Rule 1: One-syllable words have only one vowel sound and cannot be divided.
- Rule 2: Compound words are first divided between the words that make up the separate parts, then each part is divided according to the rules of syllabication.
- Rule 3: Most prefixes and suffixes are separate syllables. Divide between the prefix and the root word or between the root word and the suffix.
- Rule 4: When two consonants or a double consonant come between two vowels, divide between the consonants.
- Rule 5: When a word begins with a single vowel that is sounded alone, divide after that vowel.
- Rule 6: When a vowel is sounded alone in a word, divide before and after that vowel.
- Rule 7: When there is a single consonant between two vowels, divide before the consonant if the first vowel is long; divide after the consonant if the first vowel is short.
- Rule 8: If a word ends in a consonant and *le*, divide before the consonant.
- Rule 9: When two vowels with different sounds come together in a word, the syllables are usually divided between the vowels.

1. limber (lim'ber 4)
2. unscreened (un screened' 3)
3. telegraph (tel'e graph 6)
4. triumph (tri'umph 9)
5. dough (dough 1)
6. abandon (a ban'don 5, 4)
7. vapor (va'por 7)
8. sparkplug (spark'plug' 2)
9. expansion (ex pan'sion 3, 3)
10. gurgle (gur'gle 8)

11. solve (solve 1)
12. tunnel (tun'nel 4)
13. countryside (coun'try side' 4, 2)
14. credit (cred'it 7)
15. carefully (care'ful ly 3, 3)
16. agent (a'gent 5)
17. riddle (rid'dle 8)
18. movement (move'ment 3)
19. create (cre ate' 9)
20. ominous (om'i nous 6)

### All Spelling test

**Spelling.** The following words have been taught as special spelling words in this unit: *rummaged, cardboard, carton, shaggy, shuffled, slightly, crayon, focused, telescope, observatory, modestly, incredible, staggered, naturalist, crazy, preparations, occasional, edible, phantom, ferry, blurled, enthusiasm, sneakers, alert, wilderness, telegraph, solemn, dough, dozen, halt, yield.*

Dictate the following sentences slowly and clearly. Top groups may be expected to write the complete sentences; middle groups may write some complete sentences selected by the teacher, and the underlined words from the rest of the sentences;

bottom groups may write a few complete sentences if the teacher thinks they are ready to do so, but should for the most part be expected to write the underlined words only.

1. The naturalist was busy with preparations for his trip into the wilderness.
2. The boy rummaged through the cardboard carton, looking for his sneakers.
3. That recipe will yield enough dough for a dozen pies.
4. He shuffled his feet and blurted out his story.
5. The telescope at the observatory was slightly out of focus.
6. The scientists gazed with solemn wonder at the incredible results of the experiment.
7. The children discussed the competition with enthusiasm.
8. A wretched old man staggered onto the ferry.
9. The phantom appeared to be wearing a shaggy cape.
10. Tom smiled modestly as he exhibited his crayon drawing.
11. Everyone has the occasional crazy idea.
12. Would corn found in an ancient tomb still be edible?
13. The alert driver halted abruptly to avoid an accident.
14. Don't forget to telegraph your parents about your change of plans.

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